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THE ETUDE

PRESSER'S MUSICAL MAGAZINE

DECEMBER 1917



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THE ETUDE

DECEMBER, 1917

VOL. XXXV, No. 12

A Christmas Morning Music Festival for Americans Everywhere

Christmas—and hundreds of thousands of American fathers, sons and brothers away from home! Away from the music—the laughter—the Christmas love and the Christmas cheer!

Here is a world-circling idea which music workers and music lovers can employ to bring all Americans all over the world closer to each other and closer to our glorious ideals at this momentous hour in our national history.

It is simply this. Let us have on Christmas morning a chorus in which everyone who rejoices in the name American may take part—a chorus that will sing itself around the world—a Christmas morning music festival for all Americans everywhere—this festival to be held entirely without expense and with no more preparation than remembering it.

At nine o'clock next Christmas morning, the day of all the year when American home ties are strongest, let all Americans, no matter where they are gathered together—

*Around the Fireside
On the Training Ground
In the Chapel
On the Battleship
In the Trenches
In the Hospitals
On the Street
In the Cars
Everywhere*

join in a great chorus or endless chain of choruses singing "America" until the thought of our blessings in the "sweet land of liberty" will ring around the globe.

In what better way can we bring together in Christmas spirit those brave souls at home and in service? Is it not the glorious privilege of every music lover to work for this?

Many will want to go on with some of the dear Christmas carols and songs which bring good cheer and rich promise on Christmas morning. Let every instrumentalist join in. Let the bells of every church ring out. Let all America sing as it has never sung before.

Think what this will mean on Christmas Day, 1917, in thousands of American homes where there will be empty chairs—chairs of heroes fighting for you and me "over there."

How can this be done? How can the glad tidings of this world-wide Christmas musical festival be spread quickly enough?

First of all—talk about it. Talk about it to everyone you meet. Tell them to watch the clock on Christmas morning and at nine start to sing "My Country 'tis of Thee." Tell them that they are members of the great chorus of Christmas cheer that is singing itself around the world to bring together on this Christmas the minds and hearts of all Americans. Tell them that it is to give courage and confidence to our boys "over there" and joy and pride and comfort in the souls of all who stay at home.

Second—Write or see the editors of your local papers and do your best to induce them to give abundant space to inform their readers of the Christmas morning music festival for Americans everywhere. Urge this with all your heart.

Third—See the school teachers and the local boards as well as all the clubs in your neighborhood and ask them to make announcements.

Fourth—Have a talk with your clergyman. His enthusiasm will be invaluable. Ask him to have the church bell rung for five minutes on Christmas morning, at nine o'clock.

Fifth—In every letter you write, whether to a soldier at the front or to an acquaintance, take a few lines to tell them that you will be with them in the spirit of our American Christmas at nine o'clock on Christmas morning.

Sixth—Do it yourself. Waiting for someone else to do it means that it may not get done. Wake up in the morning thinking about it and do not go to rest until you have done something toward it.

Colossal optimism and undaunted courage is the need of the hour—courage in the home quite as much as the field. This will be felt keener on this "Different from all Christmases" than ever before.

Musicians! You who may have been wondering what you can do through your art in the great hour of need, here is an opportunity. Let us pray that it will make every American heart stouter and more determined, that it will give us courage to so continue this great fight for a glorious principle of freedom, that "Peace on Earth," the real Christ thought, will be here in fact before another Christmas comes.

With hearts thrilled with rapture and gratitude for the blessings that America has brought to all of us, though our eyes be jeweled with tears, let us all join in this great chorus to exalt our ideals and our love of the homeland. May we never forget nine o'clock on Christmas morning of 1917.

The Automatic Faculty in Piano Playing

By the distinguished Italian composer, critic and journalist, Alessandro Longo

[Editor's Note.—The following interesting article appeared in *L'Arte Musicale* some time ago. The translation was made especially for *The Etude* by Arturo Tappoletto.]

I SHALL attempt to gain the patience of the reader while giving him some rather indigestible brain-food in the realm of physiological and psychological subjects put together with the competence of a dilettante.

The subject and its treatment is not altogether original with me, as it has been considered by the famous scientist, Salvatore Tommassi, at his clinics in Naples, in 1874. He then awakened the admiration and surprise of Anton Rubinstein, whose wonderful technique had in turn made a great and lasting impression upon the scientist.

Tommasi then set about to study the technique of the great Russian pianist with a view to discovering the psychological faculties pertaining to the hands in the complex problem of pianoforte playing. The conclusion of the scientist was that automatism was perhaps the chief faculty developed by the pianist in his hours spent in attempting to develop finger and hand technique at the keyboard.

In slow playing it is possible to think of each single note as the notes come in succession and each note is therefore played at a separate command of the will. In fast and complicated passages, however, separate commands to play each note are impossible. It is therefore necessary to have compound commands, or, shall we say, compound commands for the different notes or groups of notes to be played.

To illustrate more forcibly how one can execute complex movements automatically, the famous scientist gives the example of a man who goes out for a walk destined to reach some goal and then returning to his home after having seen dozens of objects upon which he has concentrated his attention, talked with friends, etc., and yet has given practically no conscious commands to the movement of his feet. Indeed, he never thinks of the streets and is not conscious of selecting the somewhat intricate road or streets leading from his home and back again. He is merely conscious of the fact that he is to reach a certain goal and his means of locomotion immediately become automatic and take him there over gutters and hills and down winding alleys without giving it special thought.

Thus a pianist who plays an arpeggio or a chromatic scale fluently does so because it has become automatic through practice. The fingers could not do it without the command of the will, but the command is essentially a complex one. It is for this reason that the virtuoso pianist must work long and intensively upon his repertoire, repeating difficult and complex passages thousands of times, not merely for the purpose of smoothing out the passage and memorizing it but for the sake of establishing the automatic faculty. This should not be taken to imply that the virtuoso pianist is an automatic player, although he would be if he did not possess a sensitive soul. The automatic faculties must be so developed that they are wholly and completely at the service of the soul in order to insure artistic expression.

Too much thinking may develop what is known as the phenomena of *l'automatisme*—that is, the inability to remember specific words. Everyone knows that it is extremely difficult to remember names or verses of poetry if suddenly pressed to do so. When one thinks too hard they simply do not come. A verse long known by heart absolutely refuses to come to mind. However, by lightly repeating the preceding verses and leading up to the verse you have forgotten it all comes back with great fluency.

Once established that the fingers play with agility what the mind commands through the will it must be clearly the passages to be played. While even children can grasp passages of moderate complexity, such as the simple scale or the simple arpeggio, there are advanced musicians who can not seem to grasp clearly some extended complicated passage, either because of polyphonic density or technical obstructions. Therefore when the faculty of clear vision fails, the pianist can not be sure of the passage.

In all such cases the pianist has only one recourse. He must play the piece time and time again until it becomes absolutely automatic. But it is not the automatic faculty alone which leads to great artistry. The pianist must combine with it a knowledge of historical tradition, harmony, counterpoint, musical aesthetics. His musical ear and his technical faculty must also be brought into play.

Does the automatic faculty help in sight reading? Certainly. Unless we encounter the music of such *Xtremists* as Debussy, Schoenberg, Stravinsky or Casella, where the reader constantly encounters new and extraordinary harmonies, designs and rhythms. The more the student's fingers have been drilled to play certain passages without conscious control, the more naturally he will be able to grasp groups and play complex passages at sight. The proof of this is that the very best readers will stumble at artificial figurations apparently without logical structure, such as one finds in the works of the modernists. The same thing would happen to the reader of prose if he encountered some obsolete, unknown, foreign or newly coined words. Between the technique of the tongue and that of the hands there is, however, an enormous distance. Do not believe repetition in practice. Intelligent repetition is the basis of much successful keyboard progress.

How to Attain Freedom of the Fourth and Fifth Fingers

WITHIN the remembrance of the present writer, the fact of the weakness and lack of independence of the two outer fingers of the hand, was made much more of a bug-bear than it is at present. Exercises of a hideously unusual nature were deemed indispensable, and the question was gravely discussed, but never settled; whether one might not with safety and benefit, have a slight surgical operation performed which would free the tendons of the fourth finger.

The reason that this matter has passed more or less into welcome oblivion or "inocuous desuetude" to borrow Grover Cleveland's dignified phrase—is that by abandoning the absurd superstition of a perfectly quiet hand, and allowing the hand, when these fingers are to be used, to assume a position favorable to their use, we have once for all solved the problem and cut the Gordian knot.

To particularize:—when the fourth and fifth fingers are called upon for any taxing duty, they should be well on the keys; the wrist at the thumb-side of the hand should be somewhat sunk, and the outer side of the hand should be somewhat raised. Then if the fingers cannot move sufficiently by themselves, help them out by means of a slight rotation of the wrist. With a little practice, one may soon acquire even a rapid vibratory oscillation of the wrist which will serve to execute a shake, if need be.

As an added aid, cultivate the habit of moving those joints of the fingers which are imbedded in the palm of the hand. The palm of the hand is not a solid, inert object, like a chunk of rubber, but is capable of much independent motion and change of shape. Piano pedagogues in time past have failed to realize that fact sufficiently. Properly trained, the little finger really reaches back, not to the body of the hand alone, but practically to the wrist, making it one of the most efficient of the fingers, and by no means a weakling.

How to Use the "Etude's" Educational Supplement

REALIZING the need for an appropriate portrait to supplement the biographical studies in *THE ETUDE*, we present with this issue a portrait which may be framed in a very ingenious and original manner at slight expense. Simply procure a good piece of window glass measuring exactly eight by ten inches; a standard size that can be procured in any store where glass is sold. Place the glass over the face of the portrait; fold over the edges of the paper so that the plain border on the back of the portrait covers the edges of the glass all around. Neatly remove unnecessary white paper margin and paste down in passe-partout fashion. A hanger may be made in the shape indicated above the biography from tough paper and pasted on the back. Scholars, conservatories, private teachers and students will thus obtain a most excellent framed portrait at the cost of a few cents, supplementing the study of the master in this issue of *THE ETUDE*, and providing the reader with a beautiful decorative picture for the study and home.

The Mass of Christ

By C. A. Browne

It was because of a special mass, called "Mass of Christ," which was celebrated in the churches at Passover, that the anniversary of the advent of Christ on Earth received its name. First observed in A.D. 98, it was forty years later before it was adopted by the very best readers of the Bible. It was adopted by Julius, Bishop of Rome, for the observance of the day. His term of office extended from A.D. 337 to 352. Others claim it was not until about the fifth century that the exact day of its celebration became permanently fixed on the 25th of December; although at that time it had been irregularly observed at various times of the year. It was not frequently observed in April or May; but most commonly in December, sometimes in the month of January.

The custom of decking our houses, shops and churches with greens, at Christmas-time, dates back to a very ancient practice which was in vogue centuries before the birth of Christianity. Evergreens were used in the religious ceremonies of the ancient Romans, the Druids, and even the Jews. In the church, the favorite decorations at Christmas-time, have long been the holly, bay, and laurel. While, in the home, the ivy and mistletoe combine with the holly, as popular decorations.

We must put all Christmas decorations in place before Christmas Eve, if we wish to be true to the ancient customs; otherwise the sylvan sprites that are said to appear on this evening will not enter the house to bless the inmates with their protecting presence.

The Music of Christmas

The music of Christmas-time has always been of a cheerful kind. In Chaucer's writings, the word Carol is used both in the sense of dancing and singing. And in olden-time France, a carol was a dance. The earliest English Carol was in the Norman-French tongue, and appeared in the thirteenth century. It is worth of remark that no great battles were fought on Christmas Day. Battles have taken place on the twelfth, and on the twenty-sixth of December; but the anniversary of the birth of our Savior has ever been observed by a cessation of hostilities.

Edward Everett Hale said: "In countries or cities where there is blizzards with snow or ice, there is no better fun than to hunt up the largest sleigh which the most enterprising stable-keeper can furnish, and then drive around and pick up such children as will not be apt to have a sleigh ride; and with four good horses, and a good-natured driver, drive them up hill and down dale, singing Christmas Carols; the situation, for our times, of the trudging around of those little folks, who sang perhaps under King Alfred's window:

"Carol, carol, Christians,
Carol joyfulful!"

Footlight Fear and Fever

By George S. Stewart

MOST of the students who have footlight fever have a feeling of whatever of footlight fever. The crowd of going on before an audience is one that is so severe that many strong men have been made to quake although they had the palsy when they face the bright glare of the footlights.

Footlight glare seems to have a strange hypnotic effect upon the inexperienced. It has often been discussed by psychologists and is in line with certain forms of effects that bright objects suddenly thrust before the eyes seem to have upon the mind.

If you have planned a recital with a carefully and adequately prepared program only to find that the moment you went before the footlights you trembled and disappeared, and a student who expects to appear at a theatre or a hall where there are footlights should at least insist upon a rehearsal with all the footlights on.

It is also a fine idea to appear first before small audiences and that is one of the reasons why the student should welcome all opportunities to appear at pupils' recitals organized by the teacher or the conservatory.

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Important Steps in the Educational Work of an Opera Singer

By MME. AMELITA GALLI-CURCI

There is a popular fallacy which finds its expression in the phrase, "singers and musicians." This is not peculiar to America, for it is met in every European country. People use it when they really mean "vocal and instrumental musicians," but the layman accepts it literally. Even among persons of musical professions, however, there are too many who overlook the importance of musicianship to a singer.

There are authorities who say that every singer who hopes to accomplish much should be a musician. The word is "must," not "should." The proof of this is evidenced in the fact that every vocal artist who achieves greatness is a trained musician. Not because I was a pianist before taking up vocal study do I say that every singer of serious intentions must be a musician, but because I know of no great operatic interpreter who is not also a thorough student of music.

A garden, a Caruso, a Muratore or a Tetravini is a delight to the conductor because such an artist comes on the footlights with a role carefully learned and with such complete acquaintance with the score that every criticism and request of the maestro is immediately understood through mutual understanding of technical essentials. The singer who tries the soul of the conductor hardest is he who has only dabbled in music while developing his vocal powers, and such a superficial worker never arrives at lasting success.

To draw a parallel: You cannot learn a foreign language satisfactorily without mastering its grammar. The scientific knowledge of music is the grammar of the language of song.

The three fundamentals necessary to a grand opera artist are the voice, a correct ear and musicianship. Although this is the order of their relative importance, they should come in the opposite rotation in the curriculum. Musicianship first, ear second and vocal training third.

The most comprehensive medium for the vocal student's study of music appears to be the piano, and this may become useful later, but I also recommend the violin. This latter is nearest to the human voice, not only in its tonal emissions, but also in its demands upon the accuracy of the player. A violinist, like a vocalist, must make his own tone and pitch, and the training of the former is admirable preparation for the latter. While both of these instruments are indicated for the vocal student, if one or the other must be eliminated, I would prefer that the violin be maintained rather than the piano.

Whatever medium the pupil does elect, it must be used up seriously. The statement that a singer must also be a musician does not imply simply a player of sturdy accompaniments, but a master of essentials, theory, harmony, and even a student of orchestration.

Training the Musical Ear

In bringing the ear as near to perfection as is humanly possible, the pupil should aim at nothing short of absolute pitch. As the method for this training is largely specific it is hardly necessary to give its details. Conservatories of standing have their established methods, which are pretty much alike, and only differ according to the variations introduced occasionally by individual teachers.

Aside from the recognized exercises and tests which are applied thoroughly for this purpose by a good teacher, I would advise the pupil when far enough advanced, to cultivate the habit of silent reading of music, and memorizing by reading without singing, humming or using any instrument to sound the notes in the score. By this process, the musician becomes accustomed to "hearing" the notes mentally. While this does not produce the sense of absolute pitch, it has a tendency to strengthen the results to that end.

It is a good idea to have a piano in the room where the student is to be in class or private lessons under a master.

Mme. Galli-Curci, who became famous with her first appearance with the Chicago Opera Association in Europe, has scored the most remarkable success as a coloratura soprano that American grand opera and concert audiences have beheld in a decade. Before that she had appeared with considerable success in many European and South American opera houses, but her talents did not bloom fully until she came to the United States. In this article she tells HOW and WHY, for the first time.



MME. AMELITA GALLI-CURCI.

In the first stages of development of the silent reading faculty, it is necessary to start with an authentic key from an instrument of set pitch—a piano if available, or whatever is, even a tuning pipe. I have used the latter often when traveling or sojourning where a piano was not conveniently at hand. As the beginner occasionally to check up by sounding the instrument available to make sure that the mental ear has not wandered from the pitch. As the habit of carrying the key in the mind grows, this checking becomes less and less necessary until finally the student becomes absolutely independent of any assistance from an instrument.

As the faculty of silent reading becomes set, the mind demonstrated in my own experience, I never reached my present proficiency until I had heard and studied my own voice re-created mechanically, and have learned more and achieved more since I made my first phonograph two years ago than I did in all my life before.

This is the first time I have ever written this fact for publication, and I hope that each vocal student and each teacher who reads this will take it full import and act accordingly. When an artist is tentatively engaged to sing for a recording company, the first step is to make a test record. This is done not only for the purpose of ascertaining whether the voice engraves satisfactorily, but to start the singer on a

piano. On the ship he learned that another pianist was to give a concert a few days before his, and would play the same concerto which he had selected. It was necessary to prepare another concerto, of which he had the score. The only piano available was in a public position, impossible for study or practice. Consequently he had to work with his score in private. He not only memorized the work, but he also worked out the fingering for the entire concerto, and rehearsed it successfully at his concert with only one rehearsal after his arrival in New York.

The attainment of the sense of absolute pitch and the kindred faculty of silent reading are difficult to many, but come almost naturally to a few. But the ambitious student must remember that the arduous study is valuable not only for what it accomplishes, but also for the mental discipline it affords. The musical mind has increased infinitely in power after weeks or months devoted to these studies.

Vocal Training and Brains

The vocal apparatus is helpless without the accompaniment of brains. It is not only necessary for the vocalist to have brains, but more so to use them. The mental capacity of the pupil should be equal to that of the teacher, and if superior so much the better. Too many pupils take it for granted that a teacher who has trained one or several fine artists will, by some vague transference, do the same for them. No matter how great a teacher may be, his or her work is fruitless if it does not meet with complete understanding in the pupil. The all-important factor is the brain as well as the voice upon which the teacher is working. This is my advice to the vocal aspirant. Don't sit back and say by implication to your instructor, "Now make me a voice." The teacher, at best, is only a critic and adviser, and can only lead you to accomplish as much as your mentality and vocal organ are capable of mastering. If you make a faulty tone and your mirror corrects it, or rather, leads you to correct it, be sure you understand just how and why before going further. Don't go on blindly, satisfied that the tone has been improved, or you will probably lapse into the same error again. That is the way to train a parrot but not the voice and intellect of an intelligent singer. If the teacher cannot make you understand just how each step is accomplished, then one of two things is certain: You are very stupid or you have a bad teacher.

Hear Your Own Voice and Those of Great Singers

The student of the present day has facilities one hundred per cent greater than did those who studied before the various reproductive machines variously described as phonographs, talking machines, etc., were perfected.

We not only have the opportunity to hear and study in private the methods of the world's greatest singers and the actual results of those methods, but also are able to hear our own voices and correct errors and deficiencies.

This is not mere theory, for it has been practically demonstrated in my own experience. I never reached my present proficiency until I had heard and studied my own voice re-created mechanically, and have learned more and achieved more since I made my first phonograph two years ago than I did in all my life before.

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preliminary course of training in phono-graving. Even the greatest artists go through this process before making records to be placed on the market. It gives one a most peculiar sensation to hear one's own voice coming out of a box for the first time. It seems a little bit uncanny until the novelty wears off. You study this record carefully while an expert explains to you the various imperfections and their causes, and gives you a long list of "Don'ts." Perhaps only one test may be necessary, but more likely others will be needed. Even after you have had one or several records released to the public, you will make some that will not pass the committee which selects those to be marketed and those to be destroyed. I have kept a copy of each of the imperfect records, for they are more instructive than the good ones, and am having a machine specially adapted for recording on soft wax for use in my daily vocal practice in my apartment.

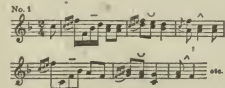
I would advise every ambitious vocalist to go to one of the recording companies and have at least one record made and a transmitting copy stamped. It will cost as much as a dozen or more lessons, but will be much more valuable. If I were directing a school of vocalism I would install a recording outfit in it as the most valuable adjunct next to the employment of the most talented teacher available.

Three-Measure Rhythm

By Philip Gordon, A.M.

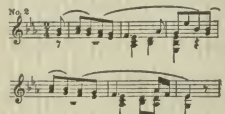
If music were written entirely in strict four-measure rhythm it would soon become very dull and monotonous. The four-measure phrase with which, no doubt, the student is already quite familiar, is subject to a great deal of variation. One form of variation is the so-called three-measure rhythm. The formal relationships existing between this interesting structure and the normal type need not be discussed here at any length, suffice it to say that the usual feeling is that of a four-measure phrase with the first measure omitted. Instead of the customary form $\underline{U}-\underline{U}-\underline{U}-\underline{U}$, we have $\underline{U}-\underline{U}-\underline{U}$.

Our two examples make this quite clear. The first is from Brahms' *Hungarian Dances*. The entire dance is written in this three-measure rhythm.



Here it is quite clear that the phrases are each three measures long. The accents fall on measures one, three, four and six. That is, the first and the fifth measures of the usual eight-measure sentence are omitted. The student can convince himself of the truth of this assertion by adding a measure at the beginning of our extract and another after the third measure of our extract. They will both be unaccented and will bring out forcibly the exact similarity of this form to the normal type. The entire piece should be examined; the passage in two sharps is very interesting.

Our second example (from Haydn's quartet, Op. 20, No. 1), which we abbreviate and compress on one staff to save space, is particularly interesting because it shows very clearly just where the accents fall. The second and fifth measures are dissonant in harmony; they are therefore unaccented. Here, too, the student



can aid his understanding the structure by supplying an additional measure before the first and before the fourth measures of the extract. These added measures will be unaccented, just as are two and five.

Those who are acquainted with Beethoven's Ninth Symphony should not confuse this three-measure rhythm with Beethoven's "ritmo di tre battute." The latter means that each measure is but one beat in length and that it takes three of these one-beat measures to make a measure of the true rhythm of the piece.

Christmas Carols

By Nana Tucker

The singing of Christmas carols is an annual observance in our class. The music is provided well in advance of the season, and each pupil expected to familiarize herself with it, and to be able to sing from memory. It is one of the happiest of our happy times, and looked forward to with an interest differing from that attaching to the usual Christmas festivities.

Carols in strict form are not so easily available, but there are carol-like hymns that answer quite well, and enable us to vary the program from year to year. Certain ones we could not think of leaving off: "Hark! The Herald Angels Sing" by Mendelssohn; "Silent Night," by Michael Haydn, and other favorites; "The Little Town of Bethlehem," the words by Phillips Brooks, is beautiful, sung or recited. As is Martin Luther's hymn, beginning

"Away in a manger
A crib for his bed,
The little Lord Jesus
Laid down his sweet head."

We have found it well to intersperse the carols by bits of information given by one pupil and another bearing on Christmas. As, for instance, the connection of Christmas with the old Roman festival; the significance of Christmas candles; the customs of the olden lands of observing Christmas. Or, some one who recites well, may give a Christmas poem, or part of a specially beautiful Christmas hymn. But to combine the usual class recital with the carol singing is not to be thought of; it must be a distinctive occasion, prepared for in the true Christmas spirit. An abundance of attractive material is to be had once the mind is set to it, no known festival, Christian or pagan (and Christmas seems getting to be both), having so much charm in its very suggestion, or being so much written about.

We use candles—white candles everywhere—for lighting; and the rooms are dressed in English ivy, grown at our home with a view all the year to this time. Not until after the carols do we add any color. The frozen cream also is white, and white frosted cakes are used. One year when the refreshments appeared, each tray bearing a number of candles, one very plate was a little lighted candle in a tiny candlestick—an effect which gave great delight. Always each pupil is given a little candle on leaving, to be set in the window on Christmas Eve to light the Christ Child's feet.

Another year the refreshment was served in the dining-room, the young guests standing around the long table lighted with candles. As the teacher played, "Hark! The Herald Angels Sing" in the studio where they were assembled, they took their places and marched toward the sound of the piano in the dining-room, which had taken up the music itself, of course, they had been taught to associate with the composer. After the refreshment—a feature planned always with all possible thought—the return was made to further singing, and good-byes said decorously and happily.

Something not done any previous year is always to be desired. Once, during a winter of much suffering among the poor, each pupil was requested to bring a contribution of her own clothing, and it was beautiful to see the happy interest with which they came with their bundles, and the interest taken in their disposition.

Another year, one of our number was in the hospital. She was studying violin as well as piano, and being an enthusiastic little student was practicing one evening on her violin before the open fire, in her nightgown. Before she was aware the light garment was in flames, and she was terribly burned. A shower of Christmas cards was sent to her, all of them from the studio, and affording opportunity for the expression of a sympathy that carrying the Christmas spirit meant more to the pain-stricken one than at any other time it could have meant.

Liszt himself thus luminously estimates the work of Ludwig van Beethoven: "For us musicians, the work of Beethoven is like the column of cloud and of fire that led the Israelites across the desert—a column of cloud to lead us by day, a column of fire to light us by night, so that we may march day and night. His obscurity and his light equally trace the way that we should follow; the one and the other are a perpetual commandment, an infallible revelation."

Reading Detached Chords

There is a certain common form of accompaniment which many find quite difficult to grasp correctly, at least in sight reading, on account of the wide dispersion of the notes and the apparent lack of connection between the notes on one beat of the measure and those on the next.

The secret of doing this with ease and certainty, we will illustrate by a passage from the left hand part of one of Chopin's compositions:



In reading this the mind should not grasp the chords in numerical order, but rather perceive (1), (3), (5), (7), as a melodic phrase in octaves, while chord (4) is to be apprehended with its relation to chord (3), not from its position with regard to (3).

Dr. R. T. White, an eminent English musical authority, recommends that when a young pupil first attempts to read a passage such as above he should be directed at first to practice chords (2), (4), (6), (8) as a continuous series.

Experience has shown this to be a very helpful expedient.

Are the Black Keys Poisonous to the Thumb?

As every beginner knows, all scales on the piano are fingered in such a manner that the thumb is used only on white keys.

Indeed, by the time the patient teacher has succeeded in leading a pupil to mastery of the scales, the pupil is apt to realize this fact in a much exaggerated form, and imagine that there is something highly improper and pernicious in ever using the thumb on a black key. The result will often be that the student will avoid the painful and quixotic effort to choose fingerings that follow this supposed rule.

Another thing that encourages this superstition is the old-fashioned editing that is found here and there in certain editions, in which the traditional scale-fingering is followed piecemeal in cases where the correct plainly calls for an exception.

The usual accepted fingering for the scales is without doubt the best for general practice and for use in scale passages under perfectly simple and normal conditions, but the pupil should not be taught that it applies to every thing, everywhere, in piano music. In many cases the best and most sensible fingering in some particular case will be that in which the thumb is used on a black key, and the pupil should be encouraged to use it without suffering the pangs of a guilty conscience.

A Time to Rest and a Time to Grow

By Bernard Schwartz

SCIENTISTS used to tell us, "Nature makes no leaps." It sounded reasonable enough. Yet if we look into the matter we shall find that it is a maxim which is often very misleading.

Probably you have come across many pupils who at first make very brilliant progress, and then, apparently for no reason, come to a standstill, and simply mark time, or else deteriorate. What is to be done in such a case? Now the reason of course, is lack of interest. It is necessary to find some way of arousing the interest of the pupil.

When a child develops into a man it does not grow steadily, so many inches per year; but the growth is irregular, being very slow at certain periods and very fast at others. That is how nature works, and a pupil who has begun to study music, or a pupil who has dropped it for some time begins again, the novelty of the work acts as a stimulant and causes rapid progress. As soon as the novelty wears off, however, there is a tendency to lose interest. Now I have found that a best method of curing this is to be as follows: Let the pupil mark time for a little while. This gives the pupil a mind a chance to digest thoroughly what has been learnt in the past. Then I choose some piece which is noticeably more difficult than anything attempted before. When my pupil says, "This is too hard; I'm afraid I shall never be able to do it," my answer is: "It is rather hard, but then you must realize that you are now entering the fourth grade, etc. etc. I'm sure you can do it if you only try."

Musical Reputations and How They are Achieved

By HENRY T. FINCK

Distinguished Critic and Author

A PROMINENT lawyer once said to me that "a professional man usually spends the first ten years of his life trying to get his name into the newspapers—and the rest of his life trying to keep it out of them."

He happened to be a millionaire and did not need any "free advertising." I assured him that professional musicians do not act that way. Most of them are ambitious to get their names not only into "Who's Who," but into as many newspapers as possible; and if they do not succeed, many of them go to the advertising department and pay for the privilege of calling public attention to themselves, year after year, to the end of their career.

That helps to build up a reputation, and a reputation in music is more important than in most other professions. A teacher who has one does not need to hunt for pupils; they hunt for him. He can make his own terms; his dinner-pail is full every day; and in summer he can travel and rest, at home or abroad—and submarines permitting. And just as pupils hunt for teachers of established reputation, so managers and clubs pursue famous singers and players, allowing them to practically make their own terms. Surely, the question, "How are reputations achieved?" is all-important from the practical as well as the ideal point of view.

Lillian Russell and Marianne Brandt

The fence around fame has many gates by which it may be approached. The easiest gate is that which is paved with beauty. A *succès de beauté* has launched many a young woman, giving her the publicity needed for a favorable start. The most conspicuous case I remember is that of Lillian Russell. When, in the early eighties, she made her first appearances in New York, in "Pinafore" and the "Mascot," the audiences were so dazzled by her beauty of face and form that her crude singing and acting—for she was very young—were overlooked. People listened with their eyes, the critics along with the rest of the spectators; and Miss Russell woke up to find herself famous. She soon improved as a singer and as an actress; but to the end of her career she realized the stage value of her beauty, and in recent years she has contributed many articles to the women's magazines describing the daily exercises and other methods she adopted to preserve it as long as possible.

Yet there have been plenty of singers whose fame exceeded hers but who, like Schumann-Heink, the greatest and most admired contralto of our time, make no boast of similar doll-like personal beauty. The dramatically illustrious Marianne Brandt was probably the most homely prima donna that ever trod the operatic stage—yet she took all hearts and minds with her superbly impassioned art. Liszt called her "the German Viardot-Garcia," and Wagner was so deeply impressed by her art that he invited her to be one of his Bayreuth artists. When attention was called by her to the directions in the text as to Kundry, "a young woman of the greatest beauty," which she protested, she could not live up to it, he replied: "Never mind the beauty; I need a clever actress and that you are; cosmetics will do the rest."

Adelina Patti, Emma Calvé, Ger-

aldine Farrar, Lillian Nordica, Emma Eames, Zelle de Lussan, and others, had rare personal beauty to facilitate a successful debut; but their vocal and histrionic gifts gradually relegated that to a secondary place.

Miss Novas and Percy Grainger

Two particularly interesting recent instances of how real reputations are won are those of the Brazilian pianist, Guimaraes Novas (pronounced No-vál-eh-sh), and the Australian pianist-composer, Percy Grainger—two genuine artists, whose appearance has confuted the pessimists who dolefully desecrate on the alleged dying-out of the race of great musicians.

Miss Novas enjoyed the advantage of being sent by the Government of Brazil to Paris to continue her studies. That its confidante in her was not misplaced was shown when, at the entrance examination of the Conservatoire, she took first place among 388 contestants from all parts of the world; the members of the jury, among them Debussy, Moszkowski and Fauré, being so impressed by her wonderful playing of Schumann's "Carnival," that they subsequently asked her to repeat it. Did ever a young girl have a brighter feather for her cap than that "anecdote"?

The war frustrated her projected European tour and she came to the United States. But how was she to make her reputation here, with no money to make herself known by a public recital? Fortunately a Brazilian journalist and Macenas, J. C. Rodrigues, supplied the funds, and after two recitals at Aeolian Hall she was one of the most favorably known pianists in the country. She, too, has beauty, of the Portuguese type, but that is, after all, one of her minor assets. She won her reputation by her ability to interpret the great masters as if they themselves were at the piano. With her rare gifts she would have won the same success had she been as plain as Marianne Brandt.

Grieg's enthusiasm for Percy Grainger did more than anything else to make him favorably known at once; his own personality and his electrifying performances did the rest. His genius as a composer came to the assistance of the pianist; his delightful arrangements of English and Irish folksongs made audiences bubble over with joy; and when the danger seemed nigh that he might be classified as a mere arranger, he astonished

his admirers by launching serious orchestral and choral works betraying futuristic tendencies, consummate technical mastery, and delightful originality.

A reputation based on real merit—as in the foregoing instances—is the only kind that has a solid and lasting foundation. If Paderewski's early success had really been due, as his feelings were deceived, to his fiery locks and his dimly lighted recital hall, it would not have outlasted one season. He triumphed because his interpretations revealed the genius of the great composers, as those of no pianist since Rubinstein had done. He placed his music women so enthusiastically in their comments that even men—American men, *intelligent dicta*—got the habit of going to his recitals. His playing to-day, after three decades of successes, is more enthralling than ever, and all attempts to injure a reputation so firmly established on merit recoil on those who make them.

Paderewski and Josef Hofmann

Perhaps the most noteworthy thing about the popular success of Paderewski is that he achieved it without the aid of the least trace of charlatanism. Not one has he stooped to conquer. During a quarter of a century I have attended nearly every one of his New York recitals, and in all this time I do not recall a single piece on his programs that was cheaply effective or sensational. He has placed his phenomenal technical skill entirely in the service of the best music. Never has he attempted to show off his own skill either as a player or a composer—indeed, he has played his own pieces all too seldom.

Extra Encores

It was at his recitals that enthusiastic women began the habit of leaving their seats and crowding near the stage as possible, demanding encores and extras until the post-recital was almost as long as the program itself. This, to be sure, has been a sensational feature of his recitals, which has done a great deal to "advertise" them. But no one *conserved* him for these scenes—except some rivals who would have given anything to see them enacted at their own recitals. They helped to establish Paderewski's reputation, in a perfectly legitimate way; for he played these additions to his programs in an inspired way partly consequent upon these very exhibitions of frenzied enthusiasm.

Second to Paderewski only is that other Polish pianist, Josef Hofmann. His career suggests the question as to whether being an infant prodigy helps to achieve an enduring reputation.

As a rule it does not. Time was when the exploiting of juvenile talent or skill was profitable. Audiences marveled on seeing and hearing mere tots on the platform exhibiting a digital dexterity equaling that of expert adults. But that is seldom the case now. People have been leamed to see through these toddlers, though clever with their fingers, do not exhibit the soul of music.

Rubinstein had no use for these infant prodigies, knowing that nearly all of them merely flash across the horizon like shooting stars and disappear forever. He realized, however, that a notable exception was Josef Hofmann, whom he consequently accepted as one of his few pupils.

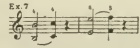


"INSPIRATION." FROM A PAINTING BY TEYSSIER.
Muscle was a thing of the soul—a rose-tipped shell that murmured of the eternal sea—a strange bird singing the songs of another shore.—J. G. HOLLAND.

3. Training of the outer fingers in binding, by passing long fingers over short or short fingers under long:—



4. Sliding between two white keys with the fourth or fifth finger:—



The most important of these points is the flexible use of the wrist. This may at once be applied to the playing of staccato octaves, and more particularly to passages of repeated octaves. For instance, Liszt's arrangement of Schubert's "Erkling" is extraordinarily difficult and fatiguing if performed with pure unaided hand-action from the wrist; but if the wrist be alternately depressed and raised the piece is robbed of half its terrors:—



All fast repetition, even if not prolonged, is immensely aided by these wrist-actions. Take the following examples:—



Try these first with an unmoving wrist; then take them with a quick upward motion at the points marked V, and you will easily convince yourself of the gain both in facility of performance and certainty of repetition. It may be added that this applies to repeated chords of all kinds as forcibly as to repeated octaves.

Combined Actions

The wrist-movements which we have been considering necessarily bring the arm into play, and it will be seen that legato octaves are actually performed by a combination of finger, hand and arm-action. Many brilliant staccato passages require the use of both hand and arm. The arm must obviously be helped out by the hand whenever the tempo exceeds a very moderate speed. Again, the hand very frequently does not suffice to give the needed force for beats or accents. Nothing is more commonly useful, therefore, than a reinforcement of the hand by impulses from the arm at points of stress.



The Grouping of Octaves

The grouping of octaves, which the last example somewhat primitively illustrates, is of such great value that it deserves more extended notice. We must regard not only the merely mechanical ease gained, but also the mental aid afforded by the process of thinking the octaves in groups instead of isolated tones. Busoni has most illuminatingly commented on this very interesting subject in his notes to Bach's two-part Fugue in E minor. The student would do well to refer to Busoni's compact and valuable essay, which will be found in his edition of the "Well-Tempered Clavier."

I give a few instances of the manner in which octaves

may be grouped so as to assist the mental grasp of them:

1. Grouping round a central, or stationary point.



2. Grouping by succession of black and white keys.



3. Grouping by intervals.



In the above, one thinks the passage as entirely composed of leaps of a third, not alternately thirds and fourths.

4. Grouping by melodic figures, irrespective of rhythmic division.



Some of the most complicated octave passages imaginable can be made easy to the brain by these simple processes; and of course what is made easy to the brain is instantly made easier to the fingers.

Broken and Alternating Octaves

Broken octaves are performed with a tremolo action, the fingers almost immovable, the arm swinging very loosely and rapidly by the use of the pronator and supinator muscles. Many difficult passages in broken octaves are to be found in the works of Beethoven, and many of them are customarily translated into alternating octaves by modern pianists. For instance, the following, from the last movement of the C minor Concerto:—



is usually played:—



This alteration seems justifiable, the second version being not only easier but much more brilliant and effective.

Alternating octaves were first systematically used by Mendelssohn, though they can be traced from the technique of Bach. They are played like any other staccato octaves; it is only necessary to keep the alternation very precise, so that the hands fall at equidistant intervals of time.

I hope that the foregoing remarks may help to dissipate some of the fog that apparently surrounds the study of octave-playing. I by no means claim to have discovered anything new on the subject. All I have tried to do is to give the fruits of my experience, both as teacher and pianist, to the student.

Can You Pass This Normal Test?

Prepared by F. Marlon Ralston

A TEACHER in a prominent school in the middle west sends us the following examination, which was given to all students in the Normal Class (First Semester) in Piano Teaching. Can you answer all the questions? If you can not—better find out "why." The standards of teaching are becoming more and more severe at the time.

1. How may we inspire, rather than compel, to education?
2. How may nervousness in performance be overcome?
3. Explain clearly the use of fingers, hands and arms in technique for children in their first year of piano.
4. How does a knowledge of literature increase the value as musicians?
5. State the keys which may be transposed by cleavage, at least for the contemporaries of his youth and to do with B's, F's, X's, B's and B's in each case.
6. Write all of the intervals from the tone C to octave C.
7. Name the octaves on the keyboard and describe them.
8. Define: Tetrachord, major scale, phrasing, interpretation, improvisation, rhythm and triads.
9. How do you memorize a piece?
10. What is the value of musical history? Write a very short history of the pianoforte.

Some Pianos I Have Known

By E. A. Gest

THERE is only one thing worse than a poor piano and that is a worse one! But even those almost negligible collections of hammers and strings can be used to good advantage.

We all have had, at some time or other, an opportunity to practice on a bad piano, and we have also said, on such occasions, "This is a good chance to some practicing, but I just can't stand that awful piano."

The next time such a chance occurs, make the most of it and gain something by it.

For instance—
Suppose the keys do not rebound quickly.
Practice something with much repetition of one note and see how firm and well defined your own finger action must become to get good results. Then when you go back to your good piano you will be surprised at your own improvement.

Suppose the action of the damper pedal is sluggish, and blurs things most distressfully.
Practice something that requires much change of pedal—legato chord progressions, etc.—until you can actually pedal cleanly.

Result—great improvement in pedalling, which will be noticed on your good piano.

Suppose the tones do not vibrate or "sing."
Practice a legato melody, and make it sound legato. Result—much improvement in melody playing and more production stored up for future use.

Suppose the soft pedal makes no effect whatever.
Practice to produce a really soft tone without the use of the soft pedal.

Suppose one key does not sound at all.
Exercise your "gray matter," and transpose your piece, so that you will not need to use that key!

Many other things might be at fault; but no matter what is wrong with the piano, do not let it serve as an excuse to omit practice. Take it as a lucky chance to overcome some weakness of your own, and put your peg one notch higher up.

Practice Individual Tones in a Chord

By Grace Busenbach

A SPERM exercise, valuable not only for development of the fingers, but also for ear training, is the following, which is not so simple as it sounds. Play a chord as many times as there are notes in the chord accenting each note of the chord in turn. The notes of the chord must be sounded each time the chord is played but the accented note must stand out; it seems as if he would open must stand out, and make it for himself." This interpreter, so

A chord of three, four or five notes may be played as the ability of the player allows.

Beethoven's Characteristics as a Pianist

This Interesting Article by the French Music-critic, Pierre Lalo, Appeared in MUSICA, the well-known Parisian Journal, and is especially instructive.

How Was Beethoven Most Noted Among His Contemporaries?

As we dream of Beethoven, it is the author of symphonies, quartets, sonatas, whom we see; it is the man who renewed, enlarged, transfigured all the things of music; it is the man who has created the most beautiful things with sound. But for his contemporaries, at least for the contemporaries of his youth and his maturity, he was not altogether that; more than a composer he was a pianist, a pianist wonderful and celebrated among all; and for a long time it was the universally recognized talent of the pianist which gained recognition for the works of the composer. What were the qualities of this unparalleled pianist? What was his virtuosity, his sonority, his touch, his fingering? How did Beethoven play? What would we not give to know how he interpreted his own works, to receive at first hand explanations of the intimate depths of his thought? It is a secret guarded by the past.

Nevertheless, thanks to the ample testimony of those who have heard Beethoven, one can form an idea of the nature of his playing.

A Strange Pair of Teachers and a Real Master

He commenced to study the piano at Bonn, under the direction sometimes of his father, sometimes of a musician by the name of Pfeiffer; and many citizens of Bonn have preserved a memory of these strange professors, who had the custom, when they returned from the tavern at midnight, of waking up the little Beethoven and making him play for them until morning. But Pfeiffer had soon nothing more to teach him; he then had lessons from a real master, Christian Neefe, who had been one of the best pupils of Carl Philipp Emanuel Bach, and who, at the same time that he transmitted to little Beethoven the merely classic technique of the theoretician and famous virtuoso introduced him to a knowledge of the works of the great Johann Sebastian.

A notice published in 1783 in the Dresden *Musical Magazine* furnishes proof: "Ludwig von Beethoven, a child of twelve years who shows much promise of talent . . . plays principally the Well-tempered Clavier of Johann Sebastian Bach, which his teacher, Mr. Neefe, put into his hands. . . . Thus he fastened himself to that chain which binds one to another, the greatest spirits in music."

Beethoven worked several years with Neefe; afterward he became his own teacher, and his talent was fully developed by the time he quitted Bonn to go to Vienna, in 1792.

Great Success in Vienna

Vienna was then the center of musical life in Germany; the most celebrated virtuosos sought a hearing there; such, however, was the force of Beethoven's talent, that though young and unknown, he quickly gained place among pianists of the first rank. He filled with astonishment all the amateurs and astonished all the artists, as much by the perfection and power of his interpretation of known works, as by the abundance and force of his imagination when he improvised on a given theme, a talent at that time greatly appreciated, and without which one would have no hope of passing for a great artist. He united qualities the most diverse. There were those who admired his "virtuosity" extraordinary that the like has never been seen since Mozart; and again, "his prodigious ability and the ease with which he makes an end of difficulties the most formidable." Others there were, and they are those whose testimony is most valuable, who celebrated the expression of his playing, expression so profound and so moving "that it reveals a new world in the music of the key-board." One of these witnesses (Johann von Neefe) writes in 1793: "The playing of Beethoven differed in one such point from the playing of all other pianists; it seems as if he would open must stand out, and make it for himself." This interpreter, so

profound and so strong, has the most simple and correct pose at the piano; no grand gestures, no flowing locks of hair; all his contemporaries attest that as he played he seldom seemed to raise his hands, one saw nothing but his bending of the fingers, from which it follows that one can be a great pianist without romanticism and without stage tricks.

Wonderful Art of Improvisation: Rivals Hint at Demoniac Possession

But it was above all the improvisations of Beethoven which let loose enthusiasm. Czerny, in his *Autobiography*, has left us an interesting account of the impression which they produced. It was shortly after the arrival of Beethoven at Vienna, Jelinek, who was one of the most celebrated of Viennese pianists, said one day to my father that he was invited to a musicale in the evening when he was to measure himself with a stranger pianist. On the morning, my father asked him what had been the outcome of the tournament. "Oh!" exclaimed Jelinek with consternation, "I can't bear to think of yesterday's soirée. Satan inhabits the young man. I have never heard such playing. He improvised on a theme given by me as I never heard Mozart himself improvise. Afterward he played his own compositions, which are admirable and grandiose; and he drew from the keyboard effects such as I have never thought of even in a dream." The young man "inhabited by Satan" was Beethoven, and Jelinek, who was terrified on this memorable evening, was one of his coldest admirers, as was but natural. During a score of years, say until 1842, Beethoven's renown was incredible; his compositions were not always understood, but he was, without dispute, the king of the piano, even by the judgment of his rivals.

Cramer said that he was the first of pianists "both for perfection of mechanism and for power of expression." And Czerny: That he had not his equal "for

prodigious force, intelligent character and also bravura and velocity." Afterward his brilliant career as a virtuoso was suddenly ended. He became deaf.

Exit the Pianist Beethoven

He appeared yet a few times in public, but more and more rarely. Soon, however, he ceased to play before his friends. He heard nothing more, he could not judge of the strength of tone. He made his forte so violent that it would burst one's head, and his piano so light that one could not hear it at all. Ignace Pleyel, before whom he played in 1805, found his playing full of faults, and Spohr, who listened to him some years later, writes: "It was not altogether a pleasure." Little by little, he ceased completely from playing; his fingers lost their agility. Beethoven the pianist was no more. But humanity has no need to regret it, however cruel for him was the endurance of deafness. If he had remained a virtuoso, would he have produced the sublime works of the last years of his life? It is in grief and the solitary passion of his soul that he found his last quartets and his last sonatas, and great as was Beethoven the interpreter artist, he stands off before Beethoven the creator.

What Instruments Did Beethoven Use?

It remains to say a word of the instruments which served Beethoven and by the aid of which he produced in his hearers such powerful impression. It is probable he made his first studies on the *clavichord*, although the pianoforte was not entirely unknown at Bonn, and one may well believe that in his studies with Neefe he used one of the new instruments. After he went to Vienna he played only upon the piano, and we know what pianos were his: one instrument of Broadwood, one instrument of Erard—primitive models, of which examples have been preserved, and of which we know the sonority to be monotonous and feeble. If from them he drew heroic effects, it could be laid only to what one heard in the music.

(The foregoing article was published some time before the outbreak of the present war when the noted French publication got out a series of special issues on the great German masters. Notwithstanding the war and the natural prejudices that arise with such conditions France has prepared to republish the works of the German composers, Beethoven, Schumann, Schubert, Mendelssohn, etc., edited by French writers and musicians. She is not permitting the military and political situation to interfere with masterpieces of art.)

Do You Know?

Do you know that the Irish poet, Thomas Moore, played the piano and sang his own songs so effectively that his listeners, among them Lord Byron, were moved to tears?

Do you know that the striking place or the point on the piano wire where the felt-covered hammer hits it, may make a big difference in the quality of the tone? The tone is richer and rounder when the wire is hit at the most favorable point. It is more strident when hit near the bridge of the wrist plank in which the pins are set. In the old harpsichord a different quality of tone was produced by a so-called "lute" stop, which affected the strings near the bridge.

Do you know that of all the one hundred or more pieces written by Liszt's famous rival, Thalberg, only one survives—his variations upon "Home, Sweet Home." Even this is rarely heard in this day. Nevertheless, Thalberg in his "Art of Singing at the Piano," and through his other sets of pieces, did much to advance the art in his day.

Do you know that between thirty and forty men were considered ample for the classical orchestra of the days of Haydn and Mozart? To-day the average symphonic audience is not surprised with an orchestra of three times the size, and notes that most orchestras have between eighty and one hundred men.



BEETHOVEN IN MEDITATION, BY ROUSMANN.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Stuttering

"Is there such a fault as a student stuttering while playing? If so, would very, very slow practice remedy it?"—A. S.

Stuttering is sometimes found in pupils whose brains, with the eyesight as pilot, go farther than their technique is capable of following. Practicing easy pieces, although the first obvious remedy, is not always efficacious. A very useful factor in the cure of this trouble is the cultivation of memory. Playing without notes will occupy the mind in another direction, and help materially to obviate the stuttering. Begin with very short sections of a composition, increasing the amount to be committed as facility is acquired. If stuttering has become a habit, playing from memory will aid greatly in acquiring confidence, assurance, and the ability to go ahead. Of course the trouble will reappear when notes are again attempted. In this, firm and measured counting must be insisted upon. Very little of the average counting makes any recognition of measure, but simply plods along with each count exactly like another, a dead level of monotony. The pupil should be taught to speak the accented beats very firmly, and the unaccented ones almost in a whisper. This will develop the feeling for measure, which is a most important factor with those who have acquired the disagreeable habit of stuttering. With this, on the part of the pupil, should go the rigid determination to strike the key but once. Stuttering is not the fault of striking the wrong key, but of hitting at the right key two or more times. Accented counting will assist the pupil to strike correctly with the count. That practice should be done slowly in the early stages of learning a piece goes without saying, for this is a *sine qua non* with all players from Paderewski to your own pupils.

I once had a most interesting case of stuttering which was entirely overcome in a very few weeks by thoroughly working along the foregoing lines. With some pupils the stuttering habit is an outgrowth of the attempt to advance too rapidly. The pupil stumbles because the music is too difficult. In this case take up easier music and work as above. In other instances stuttering is simply a matter of carelessness. With these you will have to begin still farther back, and reform a defective character, afterwards proceeding along usual lines. Systematic sight-reading is also a help, especially the practice of four-hand music, with the teacher if possible, in which case the pupil will be drawn along almost by sheer force without finding an opportunity to hit at the keys more than once before proceeding. Do not confuse the stuttering habit with that of playing wrong notes.

Slow at Seven

"I have a seven-year-old pupil who seems bright, understands readily, but gets on very slowly. During the summer I practiced very rapidly with her. We have to spend so very many lessons on a small study before she can play it. What is the best thing to do? Do you think it would be a good thing to discontinue such a child's lessons until she is older?"—V. S.

I certainly should not postpone the lessons because of slow progress, especially at the age of seven. If kept at her music in a very moderate way, she will gradually become prepared for more rapid progress later. Many parents (practically all with the unformed public), and some teachers, expect too much of a child of seven. Small children have weak hands, and in the majority of cases are unable to encompass many difficulties. This is the reason why the kindergarten courses are an admirable introduction to piano playing for the little tots. In them the stress at the beginning is placed upon the development of the musical nature, instead of upon keyboard ability. Training of this sort is excellent for small children, and means much to them in the development of the musical faculty, and the future musical understanding. The Kindergarten Materials by Batchelder and Landon would

be a good one for you to try in a case like the one you mention.

Children should be placed in actual contact with music as much as possible, being enabled to listen to a great deal of it, letting it "soak in" to their sensibilities, and thereby developing a love for it, and the ability to comprehend it better when endeavoring to practice it later. American children hear it too little. Parents go to good concerts, but send their children to the movies, and then wonder why they do not have a better musical taste when they grow up. With a pupil such as you mention, I would, in the early stages, avoid many studies, and let the exercises be few and simple. Select little pieces. The child thinks of music as something pleasing, and is bitterly disappointed when it is made to go along with a lot of dry exercises and arpeggios. The reasonable side of the matter does not appeal to him or her at so early a stage in the game. Do not forget that the child is human.

Pupils as Wise as Teacher

"I love music so intensely that I cannot keep from it, but am obliged to study by myself. I work, however, like to be well balanced in my work. How much ought I to cover along the line of technique, scales, arpeggios, etc., before I could consider myself in the third grade?"

"Could you suggest some pieces in about the third grade which are expressive in character?"—R. E.

Your ability to be considered in the third grade will not so much depend upon the amount of technical exercises you have practiced as the quality of the work done. Speaking in a general way, however, you should be able to play the scales in four octaves in all keys without referring to notes, with a fair degree of rapidity, and accented in groups of four. The arpeggios should also be learned in the same manner, in the major keys at least. *Moving of Scales and Arpeggios* is an excellent compendium for you to use as a standard of accomplishment. In it you will find full and complete explanations and directions which will be an invaluable help to one who is to teach herself that which she does not know. The following pieces will answer your needs: Dorn, *The Break of Dawn*; Charles Godard, *Pensée*, op. 83; Benjamin Godard, *Le Renouveau*; Chopin, *Nocturne in E flat*, op. 9; Godard, *Angelus*; Thomé, *Under the Leaves*, and *Simple Confession*; Reinecke, *The Troubadour*. These might be considered as advanced third grade.

Scale Fingerings

"Kindly tell me what objections there are to fingering the scales in the following manner, which gives only two rules for all the scales in major and minor."

1st rule—Fourth finger in right hand on second degree, and fourth of left hand on second degree for all scales.
2d rule—Fourth finger in right hand on last of the three keys in three black key group, and fourth finger in left hand on first of group of three black keys, same to fall on white key if black is not used, for remaining major and minor keys."

1st. In point of convenience the suggested substitution of fingering has no advantage over that in common use.

2d. In some keys it is positively awkward.

3d. These suggested substitutions only occur in six places, four for left hand, and two for right. In all other cases the fingerings conform to those in ordinary use. To finger C sharp minor, right hand, in accordance with your suggestion is exceedingly awkward, as compared with the usual.

4th. These changes would be in no sense easier for a beginner to learn or memorize. They would only where fingerings happened to be marked in accordance with standard fingering. The six suggested changes, as a matter of fact, have no real value *d'être*. There is a very homely old Scotch proverb, which expresses the situation admirably—"More noise than wool, as the Devil said when he sheared the hog."

To Promote Musicianship

"Kindly recommend a book on table exercises, one on harmony suitable for young beginners ranging from seven to eleven, and one on composition."—J. K.

I have seen no announcement of a book of exercises designed only for table work. The reason for this is that all five-finger exercises, and all preliminary hand and finger shaping exercises, etc., as outlined in many of the teaching manuals, may be practiced on a table to the advantage of the student. I know a earnest student, who has been limited in her piano for several months, on account of illness in the hands, who has practiced her scales and arpeggios on the edge of a table every day. She says she estimates the proper distances for each, and works diligently every morning. She further reports that in speed, flexibility and favorable condition of hands, she has accomplished wonders. Of course she cannot learn the fingerings, etc., for various keys, but with the progress she has made she can quickly apply what she has gained to all the keys as soon as normal conditions have returned in the household. She says that she has gained so wonderfully that she is grateful for the experience she has had.

Children of seven would be able to understand only the most elementary principles of harmony. What few exercises should be mostly a matter of discussion and administered in extremely small doses. One of the simplest presentations of the subject is Orem's *The Beginner's Harmony*. As to composition, that should be a development from the study of harmony. Any books that I know of are for advanced pupils. I do not know of any devoted strictly to composition that are intended for children of the age you mention.

Involuntary Composing

"I have a nine-year-old pupil who has been studying piano for six months. In her exercises she inserts notes which are not written. What will overcome this?"—K. C.

You can best get at this matter by treating it just as at first. Tell her that she is supposed to be learning how to play what the composer has written, not how to compose, or even emend or correct the compositions of famous musicians. Tell her that her additions may sound very nicely, but that the composer might not like them; if he had wanted the notes in his piece he would have inserted them to begin with. Get her interested from this standpoint, then gradually make her understand the principle of accuracy. Make her realize finally that accuracy is one of the most important and essential factors of good playing. That one note should be altered, nor one added, or the result will not be what the composer intended or had in mind. The fact that the added notes do not sound badly has nothing to do with the matter. Thousands of additions and variations might be made which might not produce a disagreeable effect, none of which, however, would have any right to be inserted in the given composition which is being learned.

The most common additions that pupils acquire the habit of making are playing octaves in the bass where only one note is written, and filling up chords with omitted notes. It is rather unusual for a child of nine to insert notes, but if they are a part of the harmonic habit may indicate an innate musical sense. Young pupils are very apt to let their natural talent run away with them, and lead them into all sorts of trouble. In this reason such students are liable to seem unmanageable, although not so in the real sense of the word, and only need more guidance than their matter-of-fact associates.

How to Study "Two Against Three"

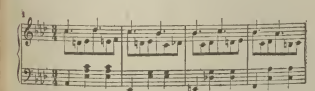
By FREDERICK CORDER

Professor of Composition at the Royal Academy of Music, of London, England

PERHAPS the most annoying difficulty of the many that confront the pianoforte student is the occasional occurrence in music of dupe and triple accent simultaneously or in close alternation. It is a little curious that composers, great and small, have always ignored this difficulty and have frequently turned an easy piece into a difficult one by its occasional introduction. And it is still more curious that scarcely any pianoforte instruction books, or "Schools," even the most compendious, give the simple method of overcoming this difficulty once and for all. Pupils are generally left to struggle with it again and again every time it turns up and are woefully confused by the manifold aspects of the obstacle. Let us go into the matter sensibly and commence by making a list of the six different ways in which these combined accents can occur, tabulating them in the order of difficulty.

1. When each part (or hand) has 6 notes, the accent only differing.
2. When there is consistently two against three played quite quickly.
3. When there is consistently two against three, not at full speed.
4. When this double accent only comes occasionally.
5. When the double accent is complicated by syncopation, rests, etc.
6. When the accent alternates between 2 and 3.

1. When the *long common multiple* is always in evidence there is no difficulty beyond deciding which of the two accents you desire to make most prominent. In Chopin's *Waltz in A flat* (Op. 42)

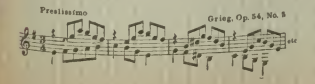


the melody will always assert itself and the accompanying 8th notes supply all that is wanted to make it coincide with the left hand part. But in Schumann's *Evening* (Op. 12, No. 1)



the composer has specially marked his piece two in a bar to make the player believe that the melody has a cross-accent. This is rather wrong-headed of him, because though one may imagine such a thing for a bar or two, no one can listen to an entire melody for two whole pages and pretend that it is in dupe time when there are three beats to nearly every one of the 88 bars. Still, the actual performance of the piece presents no more difficulty than the Chopin Waltz. The works of Brahms present many examples of this kind of cross-accent, so many, indeed, that the composer seems unable to refrain from accenting an even group of six notes now as three twos and now as three threes. It is not a very clever device.

2. Rapid passages of two against three present little difficulty so long as they lie comfortably under the fingers. The following is typical:



[Editor's Note.—Professor Corder's remarkably clear-headed way of looking at things should be of great help to all readers of *The Etude* who have been bothered by this problem. As Professor Corder says, many composers have made what would otherwise be a comparatively easy piece complicated by the introduction of two against three. The same thing, many players who have not seen this piece several years ago. It was found so helpful that Mr. Charles T. Landon prepared a book of practical exercises with explanations, entitled "Two Against Three," which has since been of great help to teachers and students. Mr. Corder's article treats upon the subject in further detail and should be immensely interesting to future readers.]

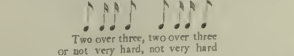


In all such cases one thinks of the common unit of pulse and leaves the details to the fingers. The speed compels evenness of flow in the stream of notes, and with this in their minds many people practice quick scales or arpeggios to three against three under the vain delusion that they are thereby acquiring real independence of the two hands. Such practice—any automatic practice—is of no use at all. There is only one way of learning how to play two against three and we will now proceed to grapple with it.

3. In all matters of music an actual example is worth words of explanation. Here is the formula for playing two against three or three against two, whether both in one hand or between the two. That ingenious creature, Camille Saint-Saëns, has written it down for all time. The *Study* in which he has embodied it, however, comes rather under my sixth category, and there I shall return to it.



You have to memorize this rhythmical pattern—set words to it; that is the best way.

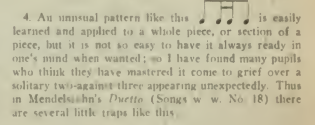


Having got this into your head turn up Chopin's *Study in A flat*—No. 2 of the three posthumous studies—and apply this formula to the R. H. part. Forget all about the two in the L. H. and bear in mind that wherever there are triplets about you are in *three time*. You will then find that the L. H. simply completes the R. H. part and we have

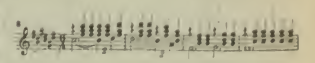


Next you should try a still better bit of practice—the 2nd of the Fourth Book (or No. 20) of Mendelssohn's *Songs Without Words*. This is one of the most beautiful and at the same time one of the least played of these hackneyed pieces. Perhaps our sympathetic editor would include it in his beautiful music-pages for this month? Anyhow, you can get the entire lot for a mere trifle. When you first read the first bar, the possibly find some difficulty over the first bar, the melody commencing on a half-beat. In that case begin

by playing the *fourth bar* over a few times by itself. Then turn back to the beginning and with the aid of our formula your difficulty should have vanished. Half way through the piece the melody goes into the bass and the triplet accompaniment to the R. H. but this is merely like bar 3 of the Saint-Saëns example, instead of bar 4 our formula still applies. Having mastered this take a still slower exercise, the well-known *Romance in E flat* of Rubinstein. How often has one heard this pretty trifle murdered by people who will in Mendelssohn's *Three Songs w. w. No. 18*) there are several little traps like this.



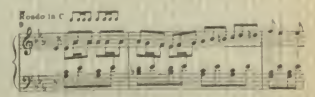
Even Mozart has a few similar awkward places, but he does not introduce them so freely as Beethoven. One example from Grieg I must not omit, because the piece in which it occurs (*To Spring*) is so popular:



Here nine students out of every ten play in the second half of the opening bars instead of

but if they cannot master this ("not very hard") I wish they would play the last notes such those of the right hand. For, curiously enough, Grieg writes it so on the return of the theme, where the eighth-note accompaniment would have made the two against three easy. An occasional triplet among normal duplets is of course harder than the other way about, because you are *thinking in twos*, and need to translate the whole phrase into triple time.

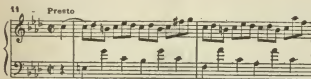
Beethoven takes a delight in introducing this difficulty quite casually in the cadences of his simplest pianoforte movements and his *Rondo in C* has a passage which has tripped up many a careless student.



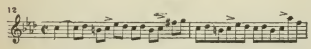
5. The slight difficulty met with in the Mendelssohn *Song Without Words*, No. 30, and also in the Rubinstein *Romance*, illustrates to some extent my fifth head. Where the triplet or duplet is incomplete, or there is a syncopation or subdivision, the difficulty of applying our formula is decidedly increased. The following, from Chopin's *Third Nocturne*, requires much care to keep steady



while the celebrated "double rhythm" study is best regarded, not as two against three, but at all,



but as if the right hand part agreed with the left, only with a syncopated accent.



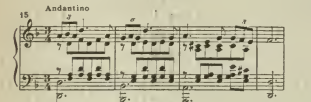
A very charming piece by Madame Chaminade, called *Scaramouche*, is removed from the repertory of ordinary players by one formidable passage which really demonstrates independence of the two hands.



The *Habanera* rhythm in the L. H. should be practiced separately until you can shut your eyes and play it—then you must, as usual, ignore all but the triplets.

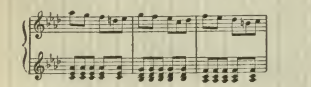


6. The greatest difficulty connected with triple accents is not when they occur simultaneously, because then, as we have seen, they can both be converted into triple, but when they occur in irregular alternation and the mind has to be switched off from the one to the other. The well-known Schubert *Serenade*, familiar to all pianists through Liszt's transcription, is a peculiarly difficult example of this:



The triplet is only an ornament to the melody which runs for the most part in ordinary notes and it goes against the grain to apply our formula to it. But if we do not, the tune gets distorted into and entirely spoils.

The *Study of Saint-Saëns* (Op. 52, No. 4) already quoted, is designed as an exercise in this particular difficulty. Beginning with the following rhythm:



It adds to this triplets of quarter-notes, syncopations and every conceivable complication, yet the whole is reducible to our original pattern.

Finally, I must quote one trying little passage from Beethoven's *Sonatina alla Tedesca*, which is harder than anything we have had yet:



But a moment's thought will make it clear that we have here not two against three, but four against three, which is another story altogether. This demands a paper all to itself, which I must try to supply at some future time, if the subject is not beyond your depth (at least I don't mean you, but those other less intelligent readers of *THE ETUDE*).

Planographs

By George Hahn

THE greatest gain that can come from studying music is that of putting more joy into life.

Many a person's success in life depends upon how agreeable he makes himself to others. The agreeable music teacher rarely fails.

Memorizing should not be overdone. Ability in sight-reading is impaired if too much reliance is placed upon the memory. Both should be cultivated.

The inquisitive mind learns much. The new chord or new effect is mere senseless exhilaration unless the mind begins to investigate.

To become an accomplished musician does not require a lifetime of "drudgery," as some erroneously think. Just a little natural aptitude guided into proper channels, plus persistent persevering industry, will attain the desired end.

Make of your music a definite purpose and master it with unceasing enthusiasm.

Mind-wandering is fatal to success.

A good practical knowledge of music is the Open Sesame to the hearts of civilized mankind.

Thinking is as much a part of learning to play the piano as it is in writing a book. Music without thought and imagination behind it is like a sermon without ideas.

The necessity for study and work, in order to become proficient in music, is what makes it a valuable accomplishment. If music were something requiring no effort, no talent, no thought, very few would give it the slightest attention. What is worth having in this world usually costs something.

In addition to practicing for practical achievement in music, do not forget to read about the subject. It will be a great help. If you read half an hour on musical topics a day, you will be a master of the subject in six years.

Practice may not always be a pleasure—there are circumstances when it's hard work—but it always ends in profit.

The phrases that give you most trouble should be played over and over again until they become comparatively easy. Otherwise you will make "the same mistakes at the same places."

Self-criticism is a helpful factor. Don't let your playing be "good enough."

Experience, so the old saw says, is often the best teacher; but your teacher can impart the results of experience.

Keep up with the music in your vicinity, your church, your town. If you hear good music that is new to you, make an effort to find out what it is—the name and the composer. In this way you will be accumulating useful knowledge of good compositions.

Don't mistake speed for efficiency. There is no efficiency without thoroughness, and the latter usually takes time.

Do You Really Think Your Music?

By Louis de Haas

HAVE you ever realized that if you admit that music is something to be thought, more than something to be thought of or about, that at the same time you admit that in order to have a right conception of music one must be able to think one single tone?

Now can you think a tone? There will be people who will answer that they know they can think a melody, but do not know whether or not they can think a tone.

What is thinking a tone? It is carrying it around with you in your mind, without singing it, without whistling it.

Can you do it? Yes! you can. Anybody who is not tone deaf or insane can do it. You can test yourself. Strike a key at the keyboard. Walk around the piano, and the repeat the tone. This will be the first proof to you that you can think a tone. Cultivate this ability and you will be able after a short time to hear more and better, to listen more and better and to think more and better.

What riches of beauty there are in the pleasure that come from thinking rhythms . . . Or thinking tones and their characters. Or thinking melodies or melodic forms. Or thinking tone combinations, harmonies. Or thinking tone color combinations. What do we think; how do we think if we hear music?

Hints on Touch and Tone

By Viva Harrison

I. Strive to produce a round, mellow, sonorous tone. Too much contraction of muscles tends towards rigidity and harshness. Relaxation of hands and forearms results in weak and insipid tones, lacking in character.

II. At the beginning, play with high-lifted fingers, to develop finger muscle strength, independence and freedom of muscular action in the third joints.

III. In scales, arpeggios and broken chords, in which the first and second joints are equally concerned, as well as the metacarpal joints, hold the fingers close to the keys. Elasticity and flexibility will be the result.

IV. In rapid passage work, the fingers should glide over the keys, in the manner of a glissando, producing a zephyr-like effect; velocity will be gained.

V. Exercise in developing strength, elasticity and delicacy in the fingers, wrist and forearm working in unison should be employed. One kind of touch supplies what the other lacks.

The Morale of a Real "Musical Family"

EVERYONE who has read the biography of many musicians is acquainted with the fact that in the great majority of cases, the would-be artist has been obliged to act contrary to the objections of his family and friends in adopting a musical career; there are, however, families in existence where, quite on the contrary, the tradition is all in favor of such a plan. It was the writer's good fortune to be personally acquainted with such a family, in one of our largest cities (the father a violinist of much more than local eminence), where each member of the family was destined from the very cradle to follow the family traditions, and even his particular specialty planned for by the parents.

One brother was to be a violinist, one a violoncellist and one a pianist. All three were commendably industrious in their musical studies, and gave gratifying evidence of real talent. Bound together by genuine cordial affection, they looked forward with pleasure to the possibility of working together in future concerts.

But when the pianist-brother became enamored of a business career, and after overcoming great opposition from his father and some reproaches from his brothers, he was allowed to give up Music and follow his own bent, though it produced a temporary estrangement with his family. We are glad to be able to say that this brother is now a really distinguished business man, and in the summer often entertains the other brothers at his suburban home. The three brothers occasionally revive the memories of youth by playing trios during these pleasant reunions.



Verdi was born at Roncole, Italy, October 10, 1813. Verdi's father and mother kept a small inn, and in addition a little shop where sugar, coffee, matches, tobacco and clay pipes were sold. Once a week Verdi's father walked to Busseto with two empty baskets, making purchases from a certain Barezzi, a prosperous and hearty man, who later greatly befriended the young Verdi.

Verdi was a good and obedient though somewhat melancholy child. The only thing that roused his eager interest was the occasional passing through the village of a hand-organ. When this happened, he would chase after the itinerant musician as far as his little legs would carry him.

Verdi was not much over seven years old, when his parents bought him a spinet. At that date the spinet (a small form of harpsichord) was already almost out of date, the piano having come into common use, so doubtless they obtained a second-hand one at a very reasonable price, but even making due allowance for this fact, it still shows that the parents must have had some inkling of their little son's musical talents, to incur the expense in their very humble circumstances.

Verdi had friends, who deserve remembrance, even at this early age. Written in pencil inside his old spinet, was found the following: "I, Stephen Cavalletti, made these jacks anew, and covered them with leather, and fitted the pedal; and these, together with the jacks, I give gratis, seeing the good disposition of the boy Giuseppe Verdi for learning to play the instrument which is in itself reward enough to me for my trouble."

Verdi, with earnestness, practiced on the spinet picking out the chords, scales and little tunes by ear. One time, however, he got out of patience and began to strike the poor, unoffending spinet with a hammer, when his father intervened and administered necessary punishment.

Verdi acted as an acolyte, assisting the priest at mass, but was so enchanted by listening to the organ that he quite forgot his duties, and was somewhat severely punished by the priest. After this, Giuseppe's father engaged Bairoccchi, the local organist, to give him lessons.

Verdi had lessons from Bairoccchi for a year, and made such wonderful progress that at the end of that time his teacher declared he had learned all he had to teach him.

Verdi was but ten years old when he was appointed as organist in the room of old Bairoccchi.

Verdi's parents were much gratified, and began to consider sending Giuseppe to a school in Busseto. It was a kindly cobbler and friend of Giuseppe's parents, boarded the young scholar, who walked home to Roncole every Sunday morning to attend to his duties as organist.

Verdi, on one of these walks, lost his way, fell into a canal, and nearly perished in the cold and dark, but was rescued by a kindly old woman who was passing by and heard his cries.

Verdi had two years' schooling when Barezzi, mentioned before, offered him employment in his business at Busseto.

Verdi found Busseto a very congenial place, where almost everyone was interested in music. His employer, Barezzi, played the flute in the cathedral orchestra, and understood the clarinet, horn and ophicleide. Likewise he was president of the Philharmonic Society.

Verdi, without neglecting his occupation, attended the rehearsals, and undertook the task of copying out the parts from the score, showing such an interest that Barezzi, the cathedral organist, began to take notice of him, and give him some sound training. He was the first man in Busseto to advise young Giuseppe to make music his vocation.

Verdi had the guidance and help of Provesti until he was sixteen. His former Latin teacher, a priest

High Lights in the Life of Verdi

Interesting Aspects in the Career of the Great Italian Master

named Pietro Siletti, had a great dislike to Provesti, and (nearly for this reason) endeavored to dissuade young Verdi from a musical career. It happened, however, that Verdi was called upon to act as substitute organist on one occasion when Siletti was saying Mass, and he improvised with such wonderful beauty upon the organ that Siletti was quite moved, and entirely reversed his opinion.

Verdi, by this time, needed a wider field, and thanks to a charitable foundation known as the Monte di Pietà, he was granted a scholarship of \$120 a year for two years, to study at the Conservatory at Milan.



Verdi, a few months later, was sought after by the manager, Merelli, who had a wonderfully fine opera-libretto for him—*Nabucco*, by Solera. He at first refused to have anything to do with it, but Merelli was persistent, kindly, tactful, and not to be put off, so presently Verdi was composing again.

Verdi had a droll encounter with his librettist, Solera, in connection with this opera. He wished certain changes made, and that without delay. Solera said he would "think it over," whereupon Verdi locked the door, put the key in his pocket, and declared he would not let him out until the thing was done. At first Solera lost his temper, but finally thought better of it, sat down to write, and in a few minutes the desired changes were made.

Verdi's *Nabucco* proved a great success. He was now well launched on his career, and one opera followed another, with almost uniform success.

Verdi signifies, in our language, "green," and when his opera, *Nabucco*, was the fad of the day, the ladies wore green dresses, in compliment to him. Giuseppe Verdi is equivalent to Joseph Green.

Verdi's robust vigor of mind and body, which enabled him in old age to return to his art and even to excel former achievements, was doubtless partly due to his out-of-door life as a farmer, for some sixteen years, during middle age.

Verdi, besides farming, had a hobby for painting pictures, but his attempts in that line were of but little serious significance.

Verdi, when composing, liked to have some one to listen and comment on any new musical idea. He would often call in his wife for the purpose.

Verdi met with a curious experience at Naples, in connection with the production of his opera, *Luis Miller*. There was an amateur musician named Capececiaro, who had the reputation of bringing ill-luck—being what we would call a "hoodoo." Verdi's friends made earnest efforts to keep him away from Verdi, from the theatre, in short from everyone having anything to do with the new opera. They succeeded, until the end of the second act, when Verdi was on the stage receiving congratulations. Capececiaro, the "je-tetator," as the Neapolitans called him, then broke into the circle of friends and greeted Verdi most warmly. Almost immediately a heavy piece of scenery fell and came crashing down Verdi and his unwelcome admirer! The last act of *Luis Miller* had but a cold reception.

Verdi had little love for personal display. His attire was simple, usually black or dark blue. When called before the king, he had no court dress, yet he was always neat, never slovenly.

Verdi left a large box of manuscripts, with strict injunction that they were to be burned when he died. His executor, Campanini (brother of the famous cond-

taking away all their musical scores and other belongings. Verdi next fell in love with Barezzi's daughter Margherita, and in 1836 they were married, with her respected father's cordial consent, in spite of his son-in-law's youth and poverty.

Verdi, with his wife and two children, left Busseto and settled in Milan, in 1838, where after a number of struggles, disappointments and delays, he obtained performance for his first opera, *Otello*, which proved a moderate success. Other operas followed.

Verdi now seemed well launched on his artistic career, but dark days were ahead. First his own illness, coupled with some money-troubles, then the illness and death of his two children and lastly of his beautiful young wife—all within two months!

Verdi, in the midst of these heart-breaking trials, was engaged on a comic opera, *Un Giorno di Regno*. No wonder it proved a dead failure! In his despondency he determined to give up being a composer. At this period, he speaks of reading the Bible, as the comfort of his solitary life.

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Verdi, besides farming, had a hobby for painting pictures, but his attempts in that line were of but little serious significance.

Verdi, when composing, liked to have some one to listen and comment on any new musical idea. He would often call in his wife for the purpose.

Verdi met with a curious experience at Naples, in connection with the production of his opera, *Luis Miller*. There was an amateur musician named Capececiaro, who had the reputation of bringing ill-luck—being what we would call a "hoodoo." Verdi's friends made earnest efforts to keep him away from Verdi, from the theatre, in short from everyone having anything to do with the new opera. They succeeded, until the end of the second act, when Verdi was on the stage receiving congratulations. Capececiaro, the "je-tetator," as the Neapolitans called him, then broke into the circle of friends and greeted Verdi most warmly. Almost immediately a heavy piece of scenery fell and came crashing down Verdi and his unwelcome admirer! The last act of *Luis Miller* had but a cold reception.

Verdi had little love for personal display. His attire was simple, usually black or dark blue. When called before the king, he had no court dress, yet he was always neat, never slovenly.

Verdi left a large box of manuscripts, with strict injunction that they were to be burned when he died. His executor, Campanini (brother of the famous cond-

ductor), carried out this command without opening the box. What if some masterpiece was destroyed through his whim? Who can tell?

Verdi was an operatic composer, *par excellence*, but he had a great longing to write a masterly string-quartet. His one effort in this direction, however, shows that this particular form of art was not his strong point.

Verdi now came to that period of his life when he produced his most popular operas, *Rigoletto*, *Traviata*, and *La Traviata*. His *Masked Ball* (originally *Gustavo III*) was objected to by the censors on account of what seemed some local political allusions of a nature not to be allowed, and the scene was hurriedly changed to *Boston*. "Richard, Count of Warwick and Governor of Boston," is certainly an interesting composite phenomenon.

Verdi's name, about this time, became a patriotic by-word. He was made a sort of popular hero, and crowds assembled under his window shouting "Viva Verdi!" To explain fully how this came about would lead us too far into discussion of Italian history during the past century, but in the thoughts of the people, Verdi was V.E.R.D.I.—Viva Vittoria Emanuele Re D'Italia (Long Live Victor Emmanuel, King of Italy!)

Verdi's operatic works are too numerous to discuss in detail, but *Aida*, produced at Cairo, in Egypt, in 1871, deserves mention. It is his masterpiece, and more operas for sixteen years. He wrote the great *Manzon Requiem*, a *National Hymn*, a *String Quartet in E minor*, which was performed in London, and a few songs.

Verdi, during this sixteen years, took an honorable, though not an extremely active part, in national politics. He bought a farm at S. Agata, and became earnestly interested in agriculture. Wealthy through the success of his operas, in 1900 he bequeathed a large sum of money to found a Home for Aged Musicians. Verdi's piano was never allowed to gather dust and get out of tune. He often said that he needed good farmers more than musicians, and he tried to "practice as he preached."

Verdi had now apparently retired, but to the surprise of the musical world, he not only "came back" once more, but came back with a thoroughly modern style, up-to-date in all particulars, and fresh in melody and invention—almost a miracle for a man of his advanced years. These last operas are *Otello* and *Falstaff*, and with the latter, Verdi had reached his eightieth year.

Verdi's critics and commentators distinguish three different styles in his career—his youthful period, from *Oberto* to *Luisa Miller*; his mature period, as represented by, say, *Aida* or *Nabucco*, and his last or modern period, represented by *Otello* and *Falstaff*.

Verdi, in general, did not travel extensively. However, he four times visited England, in the course of his life.

Verdi passed away at S. Agata, January 27, 1901. Thus ended the career of Italy's most distinguished musician.

Are You Shy at Your Lessons

By G. von Z. Bradley

Are you shy at your lessons? I am not speaking to the little girl with her little fingers in her mouth, but to the student of anywhere from fifteen to fifty who really trembles when the studio door opens.

This is really a constitutional trouble. The student knows perfectly well that there is nothing dangerous about the piano, that the whole experience is likely to be a satisfactory one. Yet there is the physical inclination toward withdrawing from public and looking for solitude. There is first of all self-distrust and sometimes genuine fright.

There is only one cure and that is a mental one. In the first place shy pupils should be made to feel that to get the lesson so that criticism is almost impossible. Then, when you go to the teacher's studio, repeat to yourself such affirmations as:

I know that my lesson is well prepared.
I know that the teacher is anxious to help me rather than criticize unjustly.

The lesson is sure to be so pleasant that I should look forward to it with joy.

If I make a mistake no serious harm is done as that is what I come to my lessons for.

Success comes in calm, determined, active people and not to excited flustered people.

With such preparation as this, rested nerves and regular breathing, the fear of the lesson which the shy student has will disappear.

Verdi as a Farmer

WHEN Verdi composed "Aida," he did it with one hand on the hoe and the other on the keys. After this operatic triumph had stormed the world, his ambition for writing scores seemed to give way to his ambition for raising stock. He was prouder of his success in developing his Italian estate of Sant' Agata than he was of "Trovatore" and "Traviata."

Verdi was especially proud of his horses and cows. The Verdi breed was famous. He did not hold himself down to the conservative farming methods of his neighbors, but studied all improvements. The sweeping changes in American methods especially aroused his interest. He ordered all the ingenious machines for saving labor and time that were used in the United States, and tried to persuade his tenants to take up modern methods. A large part of his great estate was leased. His tenants loved him like a father.

When Italy, after three crop failures, suffered from hard times, he didn't give any of his tenants a chance to beg for a lower rent. He lowered it before they had time to ask.

"Do all you can for the farmer," the great musician would say. "Italy is not a rich country. Good agriculturists are more important for its welfare than mediocre musicians, poets, lawyers, and politicians."

His day's work as a farmer, after he had stopped writing operas, is described by Maurice Halpern: "Verdi arose very early in the morning—he could be seen at five o'clock around his plantation and stables. He inspected the whole place thoroughly, and gave the gardener and the laborer his orders, paying special care to his extensive stables."

"At seven o'clock the maestro took, in company with his wife, a modest breakfast, after which the farm work was continued with untiring energy. At eleven o'clock the most substantial meal of the day was served. Verdi's correspondence took up many hours of the afternoon, as the composer used to read and answer every letter with the greatest care."

"A modest supper was partaken of at five o'clock in winter and at six o'clock in summer. Three hours later perfect quiet reigned. 'We are peasants,' Verdi used to say, 'and we go to bed with the chickens.'—(From *Every Week*.)

Two Lessons a Week

By Herbert W. W. Downes

ALL over the country, people of various ages and conditions in life are studying the piano, in the vast majority of cases, on the basis of but one lesson a week. How unfortunate that this custom should prevail.

To the music teacher, many pupils appear as though they were trying to get how little instead of how much instruction they can get from their teacher. And in fact, the one lesson a week idea is very largely an American invention, and especially in evidence throughout New England.

Beginners, in particular, always profit by two lessons. The pupil who comes once a week, does not get sufficient supervision. It is the same as if a boy or girl should go to school one day a week. If the home influence, musically, is somewhat deadening, one lesson can hardly combat this successfully.

Two lessons a week is the surest way to keep up interest. It enables the teacher to devote time to the side lines, such as sight-reading and en-

The usual argument against two lessons a week is that more practice will be required; and we have to assume that the pupil is devoting all the time he can to music on the odd basis. Another is of course the plea of additional expense, which makes an additional burden.

That two lessons a week do not involve more practice is clear enough when one stops to think that the amount of two lessons a week is to be the pupil more instruction. More practice would be of value under almost any conditions; but practicing and instruction are entirely separate points of view.

Here is a suggestion: Would it not be the ideal way if the question of the number of lessons per week, the frequency of instruction, were left to the music teacher's best judgment, in the same way that we leave to our family physician the decision as to how often our doctor demands his attention, when we are ill. Select the honest-minded music teacher, the one of good judgment, and leave the matter for him to decide.

Mme. Chaminade Doing Her Bit

The following very interesting letter from the noted French composer, Mme. Chaminade, who has been engaged upon some articles for *THE ETUDE*, tells why these articles have been delayed. The patriotic little French woman is giving all of her time and income to her country.

J'ai reçu plusieurs lettres de vous et j'ai eu le plaisir de vous répondre au moins deux fois par semaine, hélas, toujours la même chose: c'est que j'ai pu consacrer une minute à moi pour penser à la musique et encore moins pour écrire sur un sujet quelconque. J'ai accepté la présidence d'un meeting de convalescentes militaires et je suis tenue d'être toujours à mon poste de surveillance—j'ai donc dû abandonner momentanément toutes mes occupations artistiques et remettre tout à plus tard—après la guerre.

Je regrette vivement de ne pouvoir vous donner satisfaction mais vous comprenez, n'est-ce pas, que mon devoir est de me rendre utile et d'aider au plus pressé et le plus pressé en ce moment, c'est de soigner nos soldats—

Veillez croire cher Monsieur a mes meilleurs sentiments.

C. C. CHAMINADE.

EDITOR OF THE ETUDE.

I have received several translations from you and I have had the pleasure of replying to you at least twice, alas, only to say the same thing, that is, that I have no time to think of music, much less to write on any subject. I have accepted the management of a home for military convalescents, and I must be always at my post. I have put them all off until later—after the war, you understand, don't you, that it is my duty to make myself useful, and to go where need presses—and the most pressing need of the moment is to save our soldiers. With kindest regards,

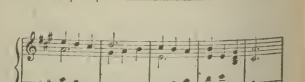
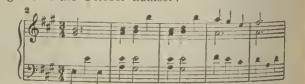
C. C. CHAMINADE.

The Minuet That Can Be Played Backward

IN the October *ETUDE* we printed a little minuet, and asked if any of our readers could name the composer, and tell what was peculiar about the piece.

Up to this date we have received some replies, but no correct ones, so it remains to answer our own question. The minuet is from Haydn's *Sonata in D for Violin and Piano*, and is so composed as to sound just as well played backward as forward. In fact, the composer's directions are, to play it backward when one returns to it on the *Da Capo* after playing the trio. Such a composition is called *reversio*.

Here is the "backward" reading of it, which it will be interesting to compare with the "forward" reading given in the October number:



Note.—Just before going to press we received an correct answer, from U. G. Brewsbaugh.

Responsiveness

By O. K. Gladden

THERE is nothing that the teacher appreciates more than responsiveness. If pupils only knew what it meant! It means something more than mere attention; it means the ability to see just what the teacher is getting at, and then give the teacher just what is wanted, without word-gathering.

Often pupils do not make a real effort to do this. The teacher explains a certain passage and instead of getting the teacher's real meaning the pupil gets a kind of garbled idea and plays without thinking.

First of all try to see just what your teacher means. He is doing his best to make clear to you and if you do not comprehend it is very likely to be your own fault.

Such matters as trills, mordents, and tricky rhythm are largely a matter of proper understanding. Get the thing right mentally first and then make a serious effort to get it exactly right the first time. This may save you a lot of needless work. Be responsive.

A Master Lesson

By DAVID BISPHAM, LL.D.

ON

Robert Schumann's Famous Song, "The Two Grenadiers"

The *Two Grenadiers* is perhaps the greatest patriotic song that was ever written, not even excepting *The Marseillaise*, for in addition to the many merits of the composition itself, Robert Schumann has introduced the noble refrain of the inspired and inspiring French national anthem. Whoever sings the *Grenadiers* does not vividly in mind a picture of what, no doubt, animated the poet Heine when he wrote the verses which later, Schumann, who set so many of his poems, translated into the language of music. The result is one of the gems of musical literature. For seventy-seven years it has held captive the imagination of singers and stirred the hearts of countless audiences, and it will doubtless make an appeal as powerful a century hence as it does to-day.

The Same Poem Enlived Wagner's Interest

That Richard Wagner also set *The Two Grenadiers* to music is a fact known, strangely enough, to but few even among the *cognoscenti*. It seems, however, that Heine made a French version of his own German poem, which Wagner found in Paris, where he was residing, and which he interpreted after his own individual fashion. He shared with Heine the eminently sensible idea that the words of songs and poems should be understood by those who heard them. He believed in the translation of his texts into the languages of the countries in which they were to be sung, and indeed, himself made the French version of his own original German text of *Tannhäuser* for the Parisian production.

Heine's *Les Deux Grenadiers* was composed by Wagner at just about the time that Schumann was setting the original version, and though neither knew of the other's work, each had the inspiration of introducing the *Marseillaise* into the finale of the song, although the treatment of the theme is different. Wagner using the refrain in the accompaniment and Schumann giving it to the voice.

One Must Appreciate the Meaning of the Words

Whoever essays to learn a song should begin by reading its words and realizing their full meaning and value. In the poem under consideration a plain but powerful story is told: Two soldiers of Napoleon's army have been released from their military slavery in Russia, and are plodding footsore, weary and wounded, across the plains of France on their homeward journey to Waterloo. When they reach the frontier of France they learn for the first time that Napoleon and his army have been defeated at Waterloo. The imagination can readily picture these war-worn men, seated perhaps on a little inn, and hearing the story from the lips of the master of the house. The beautiful tidings come as a sudden blow to them; they are filled with profound emotion. One grenadier starts from his seat with a gesture of despair which causes his friend to break out afresh, and he sees the back soldier, "Would I were dead!" The other soldier is evidently a man of a totally different nature, and though he cares no longer for life he says that he has "a wife and child at home," and that he must return to support them. At this his companion, filled with patriotic ardor, cries out that he cares nothing for his family—let them beg. All he can think of is his Emperor and his Country. Then, realizing that his life is passing away, he asks his comrade to carry his dead body back to France and bury it in the sacred soil of their beloved land. He

directs that his Cross of Honor be placed on his breast, his musket by his side, and his sabre girded on him, so that he may lie there fully armed to arise, if need be, from the dead to help his beloved Emperor back to the throne again.

This is the story which has been so thrillingly treated by Schumann. No wonder that he was inspired to include in the declaration of the final lines of this stirring poem the ever-glorious strains of *La Marseillaise*.

Singing for Madame Wagner

It may interest readers of this article to know that some years ago the writer, being at a Wagner Festival at Bayreuth, was invited by Madame Wagner to sing at one of her notable soirées, and that he elected to perform the great composer's *Les Deux Grenadiers*, which he had a short time before introduced to the London public. Madame Wagner expressed her great interest in a composition which she characterized as being "so true" and so like her husband's later work in its feeling; but to the surprise of those present he confessed that although the kernel of the existence of the song, she had never, until that evening, heard it rendered by anyone.

Schumann's and Wagner's Settings Compared

Another anecdote in connection with the two settings of Heine's poem is that at a miscellaneous concert in



MR. DAVID BISPHAM.

Suggestions as to Interpretation

Heine's poem, *Die beiden Grenadiere*, set to music by Robert Schumann in 1840, is No. 1 of his Opus 49, and belongs to his most prolific period of song writing. In that year he produced more than a hundred songs, not remarked to a friend, "How delightful it is to write for the voice as compared with instrumental composition, and what a stir and tumult I feel within me when I sit down to it!"

Composed in G minor, *The Two Grenadiers* is often sung in A minor, a key which really improves the song, perceptibly, without taking it out of the range of any ordinarily good voice. The rhythm of the piece is that of a very strong march, marked by the composer to be taken *moderato*. It is not a dead march by any means, but must convey the impression of a plodding pace, as though the grenadiers could scarcely drag one foot after the other. A soldierly under-note pervades the accompaniment, which must be played with great care and appreciation; the groups of sixteen notes in the first half of the song not being hurried, as they so often are by incompetent players, to the destruction of the character of the composition.

After the statement of the circumstances of the later, which should be delivered in full voice and in a dignified narrative manner, there begins the more exciting colloquy between the two men, until the performer should convey the impression and the audience should realize that drums are sounding and drawing nearer and that it is at last inevitable that the exciting strains of the *Marseillaise* should voice themselves, and bring to a conclusion this remarkable composition, which has arisen from the depths of despair and progressed to an expression of patriotic emotion, which carries the tempo from an almost funeral pace into that of a column of soldiers marching to victory, with hands slaying and banners waving in the breeze.

Flowing Declaration Needed

While the ballad must be vocalized throughout in a declamatory manner, it is not a declamatory manner. This is no child's song, or one to be undertaken by some budding tenor or cello youth. It should be sung, preferably, by a bass-baritone, with a well-defined dramatic sense. It seems useless to add to the notes as printed any marks of expression other than those which the composer has seen fit to indicate, yet this has been done. But it is of prime importance to call the attention of both teachers and pupils to the difference between the characters of the two settings, as indicated by the music, which so wonderfully translates the meaning of the words. One is a domestic man of phlegmatic character, who despite everything,

must return to France and to his family. The other, more impressive and excitable, bursts out through the agony of his grief and the agony of his wound, "Let the children beg!" He can think of nothing but his Emperor, who is a captive. And then, beneath his last words to his comrade, Schumann, with a stroke of genius and power rare in such a gentle soul, causes the sounds of martial music, the beat of drums, the roar of cannon, the tramp of horses to be heard; flags are waving, the clash of arms and the cries of the wounded seem to come nearer and clearer, until in the vision of the dying man the hosts of France are seen to be again victorious in the charge which he hopes shall restore his beloved Emperor to his throne and people.

The Accompanist's Task

While all songs should be most carefully treated by accompanists, there is scarcely a ballad which may as readily be ruined by ineffective instrumental treatment as this. From the words, "What is my wife, what is my child?" new life appears in the song, and the ensuing three lines ending with "Napoleon, Napoleon is taken!" should be rendered with great intensity, and in direct contrast to the words of the previous verse, in which the other soldier declares that though he cares no longer for life yet he has a wife and child at home who would die of hunger should he not return—lines which should be rendered with the deep feeling of the Frenchman to whom domesticity is everything now that he can do no more for his country. But the more patriotic of the two warriors continues with the intensity of one who has a message to deliver before his lips shall be silenced in death, and the verse beginning "Oh, grant me, brother, my only prayer," should be delivered with great suppression of feeling, quiet, at first and increasing not only in dynamic force but in tempo, little by little, until at the words, "This Cross of the Legion," and for eight measures on to the change of signature into the major, there is a distinct sense of increased weight both in the voice and accompaniment. In imagination the grenadier can be seen staggering to his feet on the eighth measure of that verse, which should be played with a marked *rallentando* before the accelerated time is taken up again at the change of key. From there on, where he describes himself as lying in the grave fully armed and listening like a sentinel to the booming of cannon, galloping of cavalry and clash of arms, the strains of the *Marseillaise* must be brought out with all the glory both of feeling and sound bearing in mind that the singer is capable, while the accompanist must not only second his efforts, but be absolutely at one with the vocalist.

Modification of Tempo

The last six measures of this song, beginning with the words, "Napoleon, Napoleon defending," Schumann has marked to be sung at a slower tempo, which becomes broader still, until the last three measures of the accompaniment are especially marked to be played *adagio*. The writer's impression is, however, that this, when looked at from the viewpoint of an actor, is a mistake. The words, "Napoleon, Napoleon," were naturally declaimed more broadly, but with the next measure, and to the end, the tempo that has pervaded the closing stanzas should be kept up and not allowed to fall into the dullness which is apt to overcloud the song when the piano part is played as Schumann has marked it. The climax should be carried on to the end, where it belongs, and the four measures preceding the final bar should be taken at an ever accelerated *Marseillaise* pace to the close, which must be led up to and delivered by the pianist with great power, the final measure being played as indicated in the music.

Vitality of New Interpretation

While no violence is intended to be done to Schumann's ideas, yet in music, as in the drama, so much depends upon interpretation that it seems necessary for the interpreters of one generation to add what are hoped to be improvements to the works of those who have gone before. Should anyone doubt the propriety and advisability of such a course in the present instance, let him make the experiment of rendering *The Two Grenadiers* first, and faithfully, in the original key strictly according to Schumann's markings, and afterwards interpret the ballad again one tone higher, in A minor, and in the light of the suggestions contained in this article. It will be found that the song has taken on a new meaning altogether and has become a vital thing, every word and every note alive with meaning.

When Pupils Stumble

By Daley E. Paed

When a beginner is inclined to not join the tones together well—I say—Now-how-would-you-like-me-to-talk-like-this? The broad smile, one always gets, assures you the point is seen, and will be remembered.

If a pupil stumbles frequently in playing scales—"supposing"—I say, "You start out from here to run, and had no definite idea which way you would go, fancy! How you would run." Well you start up your scales that way; now form the scale in your mind so your brain can telegraph to those little fingers where you want them to go. In fingering, from the first I explain, why such fingers are used (don't take it for granted that points which are obvious to the teacher, are so to the pupil) for instance, if there are notes to be played, going up in the treble, I tell them to be sure and leave some fingers out for the notes which are to come; then if a mistake occurs, I say "oh, we were short of fingers." I find if a pupil sees the reason for fingering properly; he soon takes an interest and delight in looking ahead and fingering well. This way has saved me from hundreds of those useless repetitions, wrong finger on that note, use the third finger there, etc. etc.

Stories of Italian Masters

A young musician once took one of his compositions to Rossini for examination. The old musician looked over it for a few minutes and exclaimed, "In parts it is very beautiful and in parts very original." The young composer's face lighted up with surprise until Rossini added "But the beautiful parts are not original and the original parts are not beautiful."

Napoleon was once opposed by a musician but he was willing to give in. When Napoleon made his son the King of Rome, he ordered that Zingarelli (1752-1837) prepare a Te Deum to be sung at St. Peter's. The composer, however, had no liking for Napoleon and refused to have anything to do with the festivities. He was arrested and taken to Paris, where Napoleon, who was a great admirer of his music, not only pardoned him but gave him a pension as well.

Jean Baptiste Viotti (1753-1824), "the founder of modern violin playing," retired from public work at the age of thirty-one to become the private violinist of Marie Antoinette. Ten years later, however, he returned to public life, to work harder than ever before, as the French Revolution put it beyond the power of his royal patroness to be of further aid, and he was obliged to flee to London.

Bellini's short life was very tragic toward the end. Realizing that his time was short he worked day and night to produce new works. As the end came he was for the most part in a kind of delirium and spoke with imaginary characters from his opera and with absent singers of renown who had taken part in his compositions.

American Singers' Ambulance in Italy

DAVID BISPHAM, the American baritone, whose son is serving in the British Army, and whose daughter is the wife of an Italian officer, makes the following appeal on behalf of the "American Ambulance in Italy":

To The Editor: The Poets of America have pledged themselves to raise a large amount for ambulances urgently needed for the Italian Army. In the name of the Singers of America an earnest appeal is hereby made to all vocalists, native or foreign, as well as to instrumentalists and music lovers in general, to contribute at the earliest possible moment at least One Million Dollars to the similar fund to aid the wounded of the The Land of Song, to whose Art and Artists our country owes an everlasting debt of gratitude. Two thousand dollars cabled to Milan will place a motor ambulance at the front at once. Contributions of any amount will be thankfully received and acknowledged. Checks to the order of "The American Singers' Ambulance in Italy" may be sent either to me or to John M. Fulton, Treasurer, at the Musicians' Club, 62 West Forty-fifth Street, New York.

To devote his talents to sacred music will ever be the most ambitious aim of a composer. While without us are, it is true, too much attached to joys of this life but in mature age we long and strive for higher spheres.—WASILEWSKI.

Beware of Swindlers and Fake Organizers

The following letter from Mr. J. Lawrence Ear, President of the Music Teachers' National Association, speaks for itself. The Music Teachers' National Association was founded in Delaware, Ohio, in 1876. The initiative in assembling the first meeting was taken by Mr. Theodore Presser, and he is therefore given the credit of being the founder of this organization. At the start there were a group of enthusiasts including William Henry Allen, N. Coe Stewart, George F. Pratt, Eben Tourjée, George W. Chadwick, William May and 70 others.

The association rapidly grew to be of real musical importance. It has included from time to time practically all of the really significant musical education of the highest and it is not surprising that this should be taken advantage of by unscrupulous organizers who desire to further their own interests by appropriating either directly or indirectly the good name and the years of splendid work done by this association. The ETUDE has no business connection of any kind with any music teachers' association; its business is promoted by legitimate means and it by no means hoodwink the public into supporting it by joining an association or anything of the sort. Our readers must see that swindlers who use the name of the Music Teachers' National Association, either directly or indirectly to collect fees or sell publications of any kind, do not deserve the confidence of the public. The Music Teachers' National Association has no connection of any kind with any proprietary organization, and the character of the men behind the work is not such as to make it likely that it would abuse the confidence of the public by aligning itself with any scheme to promote private interests. Therefore, if any agent or promoter approaches any reader with applications for fees or subscriptions in behalf of the Music Teachers' National Association, be sure that it is some one that you know well by reputation, or else have the case looked up by writing to the Secretary. Please convey this information to as many music friends as possible so that the number of victims may be limited.

Music Teachers' National Association

FOUNDED 1876

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Thirty-Ninth Annual Meeting, New Orleans, 1917

October 15, 1917

To The Editor of THE ETUDE:

It has come to my knowledge within the past two or three days that certain parties are going about the country representing themselves as "Star Organizers" for the Music Teachers' National Association. There are persons authorized to solicit memberships or collect dues and it would be a great kindness to the music teachers of the country if you would announce in your columns the fact that no one should have anything to do with such persons, and, above all, that under no circumstances must they pay them any fees. It would greatly assist in running down any impostors, if teachers who are approached by them would at once write to the Secretary, Mr. Charles N. Boyd, 4259 Fifth Avenue, Pittsburgh, or to myself, letting us know where these people are working.

The Music Teachers' National Association welcomes all cooperation which the profession is willing to give it, but it has no representative soliciting patronage, and there is only one way to become a member of the Association, namely, by paying the membership fee, or person or by check to the Treasurer, Mr. Waldo K. Pratt, 86 Gillett Street, Hartford, Conn.

Thanking you for any publicity you may give this matter, I am

Very truly yours,

J. LAWRENCE EAR,

President, Music Teachers' National Association

DECEMBER 1917

Edited by David Bispham

English version by
William H. Furness

Moderato M. M. ♩ = 88-92

THE TWO GRENADIERS

ROBERT SCHUMANN, Op. 40, No. 1
Original Key G Minor Composed in 1840

To France were trav'ling two gren-adiers, From bond-age in Rus-sia re-turn-ing, And

when they came to the Ger-man front-iers They hung down their heads in mourning There came then the heart breaking news to their ears, That

not too slowly slightly faster

France was by for-tune for-sak-en, All scat-tered and slain were her brave grenadiers, And Na-poleon, Na-pol-eon was tak-en!

Then wept they together those grenadiers At their country's departed glory. 'Woe's me,' said one, in the midst of his tears, "My old

to be sung hopelessly p very tenderly

wound, how it burns at the story! The other said, 'The end is come, what avails any longer living, Yet I've a wife and child at home, 'An absent father

sustaining the voice well

mf faster fiercely

grieving! What is my wife, what is my child? Dearest thoughts in my bosom a-waken, Go beg wife and child, When with hunger wild, Na-

accol.

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p agitato almost whispering *p gasping for breath*

pol-eon, Na-pol-eon is tak-en! Oh, grant me brother my on-ly pray'r, When in death, my eyes are clos-ing, Oh!

p getting faster

Piu mosso

take me to France and bur-y me there, In France be my ash-es re-pos-ing; This cross of the legion of honor bright Let it

p like drums

more excitedly *ritard*

lie near my heart up-on me, Give me my musket in my hand, And gird my sa-bre on me Oh,

poco rit.

a tempo *with great spirit*

there will I lie and a-rise no more, My watch like a sen-ti-nel keep-ing, 'Till I hear the can-non's thun-d'ring roar, And the

a tempo *brilliantly very full of sound as of a full band playing.*

keep up the enthusiasm to the end of the song.

squadrons a-bove me sweep-ing! Then the Em-p'ror comes and his banners wave, With their ea-gles o'er him bending, Their ea-gles o'er him

ff

bend-ing; And I will come forth all in arms from my grave, Na-pol-eon, Napoleon de-fend-ing!"

rit. *ff a tempo* *ritard* *ff accelerando*

very full and nobly

ROSITA

AIR DE BALLET

A sprightly and graceful ballet movement, requiring a refined style of playing, with considerable freedom of interpretation. Grade IV.

Grazioso M.M. ♩ = 144

HANS SCHICK

mf

f *cresc.*

f *rit.* *a tempo*

f *fine.*

mf *cresc.* *cen.* *do*

1 *2* *D.S.*

THE UNDIMMED STAR OF BETHLEHEM

A CHRISTMAS SONG

A new and appealing Christmas song by a leading American writer. Full of the spirit of "Peace and Good Will" and reiterating the eternal truths.

Words and Music by
W.H. NEIDLINGER

Andante maestoso

mf Not all the war's alarms, nor strife, nor wrong, Nor

mp un-just rule by might, of tyrants strong, Can blot the quiet scene on Shep-herd plain, When God thro'

pp Christ, did "Peace on Earth" or-dain. The clouds, from care-less eyes, may hide the Star But wise men fol-low still, from

mf near and far: For well they know, that on a-long the way The clouds will pass and ush-er in the day.

Quasi recit. Più mosso

p O "Vis-ion dear," we cry from where the hid-eous bat-tle swings, "Can this poor earth re-turn a-gain to

p faith in sim-ple things?" The Proph-et twice that once fore-told the com-ing King of Kings

ALSO PUBLISHED FOR LOW VOICE

rit. plies, with re-as-sur-ing calm that o'er man's ear-nage sings:— The Son of God, the Son of God shall come a-gain with

Sostenuto *accel.*

molto rit. *p* heat-ing in His wings! Take cour-age then, for neither

Tempo I. *mf* strife nor wrong, Nor un-just rule by might, of ty-rants strong, Can blot the qui-et scene on Shep-herd plain

mf When God, thro' Christ, did "Peace on Earth" or-dain. The clouds from care-less eyes, may hide the Star, But

Wise Men fol-low still, from near and far, For well they know that on a-long the way The clouds will pass and usher in the day, And

ush-er in the day, the glo-rious day.

DEEDS OF VALOR

MARCH
SECONDO

A rousing military march, to be played in the style of a band or orchestra, with strong accent and exaggerated dynamics. Grade III $\frac{1}{2}$

Vivo M.M. $\text{♩} = 120$

TRIO

R.S. MORRISON
Arr. by R.M. Stults

DEEDS OF VALOR

MARCH

R.S. MORRISON
Arr. by R.M. StultsVivo M.M. $\text{♩} = 120$

PRIMO

TRIO

SECONDO

HAIL COLUMBIA

PRESIDENT'S MARCH

SECONDO

Arr. by W. P. MERO

A timely patriotic number. It is customary to play this number upon ceremonial occasions when the President of the United States is present. Grade III

Maestoso M.M. = 108

PRIMO

HAIL COLUMBIA

PRESIDENT'S MARCH

PRIMO

Arr. by W. P. MERO

Maestoso M.M. = 108

FAUST WALTZ

A practical playable transcription, the celebrated waltz scene from *Faust*, one of the most impressive scenes in all grand opera. Grade IV

Arr. by Lange-Landon

M. M. ♩ = 72

C. GOUNOD

ff

cresc.

Ped. simile

ff

p con eleganza

Fine.

con eleganza

p dolce

più f

cresc.

con fuoco

cresc. con bravura

ff

Ped. simile

p con eleganza

pp

dolce

più f

cresc.

D.S.

SABBATH MORN

On each Sabbath morn, from across the water, comes the sound of distant chimes and soft sweet strains of organ, as the people gather for worship in the old Village Church, Grade IV.

Distant Chimes

Andante M.M. $\text{♩} = 54$

WALLACE A. JOHNSON

Religio

[illegible]

A SLEIGH RIDE

Jingle Bells! Jingle Bells! | *Oh! what fun it is to ride*
Jingle all the way! | *In a one-horse open-sleigh.*

C. B. CLARK

An attractive, well written characteristic piece. It lies well under the hands and it may be taken at a brisk rate of speed. Note the sleigh-cell imitation. Grade III½

Allegro scherzando M. M. ♩ = 126

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f *rit* *ff* *basso legato* *dolce e legato* *dim.*

THE MERMAID'S SONG

*The mermaid sits by the summer sea,
At the evening hour and sings and calls,
The heart of the youth must break, Ah me!
For it owns her power as the twilight falls.*

*The sea song blends with her tender sighs
As she fingers there while the west grows cold;
With the blue of the sea in her melting eyes
And a gleam in her hair like the sunset's gold.*

*The youth well knows he must say good night
To the world above and with her go
With rapturous dread, and fearsome delight,
To a life of love in the depths below.*

Let the melody in the right hand suggest the plaintive, but sweetly seductive voice of the Mermaid, while the left hand accompaniment rises and falls in gentle undulations, rippling and flowing like tranquil waves. Grade V.

Let the melody in the right hand suggest the plaintive, but sweetly seductive voice of the Mermaid, while the left hand accompaniment rises and falls in gentle undulations, rippling and flowing like tranquil waves. Grade V.

Andante cantabile M. M. = 152

E. B. PERR

Andante cantabile M. M. = 152

E. B. PERR

p *espressivo*

a tempo

rit.

p

last time only

molto rit.

pp sempre rit.

a tempo

mf

f

rit.

a tempo

p

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p

a tempo

f

dim. e rit.

rit.

p

rit.

AT DUSK
VILLANELLA

VILLANELLA

ALBERT FRANZ

A very pretty example of the employment of the singing tone, which will repay careful study. Grade III.

Allegretto poco moderato M. M. ♩ = 108

Another very pretty example of the emphasis on the first note of the measure.

Allegretto poco moderato M. M. ♩ = 108

f *mf* *rall* *a tempo* *Fino* *mf* *D. C.*

British Copyright secured

See the Article on "Two Against Three" by F. Corder, in this issue.

THE FLEECY CLOUD

SONG WITHOUT WORDS, No. 20

Originally but few of the *Songs without Words* bore any titles whatever. The poetic titles attached to many of them were supplied by Stephen Heller and others. No. 20 is one of the finest examples of the use of *two against three*. Grade VI.

Allegro non troppo M.M. ♩ = 108

FELIX MENDELSSOHN-BARTHOLDY, Op. 53, No. 2

To Miss Lela Marie Bunte
FLIRTING
 VALSE CAPRICE

A charming concert waltz, brilliant and full of color. Grade IV.

Tempo di Valse M. M. ♩ = 58

LUDWIG REX

mf sostenuto mf sostenuto mf a tempo cresc. poco a rit. mf Dreamingly p cresc. mf sostenuto mf a tempo cresc. poco a rit. mf

f sostenuto mf dim. Meno mosso Fine p con amore ben legato p Misterioso p f pp rit. D.C.

GAVOTTE

The distinguished pianist and gifted composer Eugene d'Albert, son of the famous dance composer, Charles d'Albert, was born at Glasgow, 1864. This gavotte is taken from a set of pieces, Op. 1. Grade V.

Moderato e maestoso M.M. ♩ = 128

p

pp

cresc.

sf

fine

MUSETTE

pp molto legato

una Corda

pp

f

molto legato

dim.

dolciss.

pp dolciss.

ppp

Gavotte D.C.

CHRISTMAS EVE

CARL H

A seasonable drawing-room piece by a popular composer, introducing the familiar old tune: "Holy Night!" Grade III $\frac{1}{2}$

Allegretto tranquillo M.M.♩=48

Allegretto tranquillo M.M. ♩ = 48

p *pp* *p* *poco rit.* *pp* *mf* *pp* *mf*

mf *pp* *mf* *pp* *mf* *p*

Fine *f* *p* *f* *p* *mf* *f* *p* *f*

p *f* *mf* *pp* *mf* *pp* *mf*

pp *mf* *pp* *mf* *poco rit.* *f* *Cadenza*

Silent night, holy night
espressivo

mf *a tempo* *f* *p* *DS*

THE OLD, OLD LOVE!

An effective violin transcription of Mr. de Koven's latest song success.

Arr. for Violin by
ARTHUR HARTMANN

REGINALD de KOVEN, Op. 390

Allegro moderato

* Allegretto

Violin

Piano

Allegretto moderato

cres.

colla parte

a tempo

Moderato con moto

ten.

rall.

cres.

f

ten.

dim.

p

rall. molto

mf

simile

a tempo

f

rit. allarg.

mp

ten.

a tempo

cres.

f

rit. allarg.

ten.

cres.

simile

ten.

1st time

D.C.

rall. ten.

2d time

rall. molto

The second time the violin part may be played one octave higher

International Copyright secured

ANNIVERSARY MARCH

DECEMBER 1917

Registration: SWELL: Full
GREAT: Full to Swell
CHOIR: 8'4" and 2' Soft Diap.
PEDAL: 16' and 8'

A festive and brilliant march movement, just suited to the holiday season. Useful as a postlude or processional.

SIBLEY G. PEASE

Maestoso M.M. 408.

MANUAL: Gt. *ff*

PEDAL: Coup. to Sw. only

Ped. to Gt. and Sw.

Coup. to Gt. only

Coup. to Gt. & Sw.

Fine

Coup. to Ch.

Cresc.

DS

GREETINGS

RICH CHRISTMAS BLESSINGS TO ETUDE FRIENDS EVERYWHERE IS THE HEARTFELT WISH OF THE ETUDE AND ITS PUBLISHERS. MAY THE ETUDE HELP OTHERS TO CONTINUE THE KIND THOUGHTS AND GOOD CHEER OF CHRISTMAS TIME THROUGHOUT THE WONDERFUL YEAR TO COME.

What Becomes of the Old Piece?

By Ethel V. Moyer

"My old pieces are all forgotten and I haven't finished my new pieces yet." That is a pet excuse of thousands of students when asked to play. What a horrible reflection upon the lack of thoroughness upon the part of the teacher. The fact of the matter is that the condition of the work of a great number of students is so mixed up that they never really know a piece. Most of the pieces they learn are never really finished. By finished I mean worked over and worked over long after the ability to play them is acquired.

After a piece has been learned it is a fine plan to relearn it. That is, take it back to a much slower tempo and

mark the weak spots for extra practice just as a trained aviator will go carefully over every bolt, screw, wire and cog in his machine when he comes down from a long flight.

The afterstudy or relearning process of a piece is the thing which puts the real polish upon it, which enables the pupil to play it with an ease which denotes mastery.

During the latter part of my teaching season I hang upon my studio walls slips of paper, at the top of which is the name of the pupil, followed by a list of the "old pieces" retained. The child who sees a friend with a longer repertoire will soon begin to pick up in his own work.

"Are You One?"

By Geo. J. Heckman

It is a conceded fact that many people are noted for their ability to be easily "taken in." And the eagerness with which they will accept a new fad, or a self-styled inventor of "THE ONLY THIS OR THE ONLY THAT METHOD."

P. T. Barnum, the one-time renowned circus man said: "The American people like to be humbugged." He made a great name for himself and a large fortune in doing it.

Promoters with shady business schemes and catch-penny devices, go on the theory that "THERE IS ONE BORN EVERY MINUTE."

Using this same theory many self-appointed teachers of music have worked on the cupidty and gullibility of the public, and especially their pupils. It is an easy thing to tell a pupil what genius he or she has. What wondrous possibilities lie before them, if he or she will only study (so many lessons) with—"I'm the only teacher for you." And you know my regular price is really \$5.00 a lesson, but owing to your excellent talent I consider it an honor as well as an advertisement, in your special case, to only charge you 50 cents a lesson."

In some magazines and papers one can see this: "We guarantee to teach you how to play any instrument in ten to

twenty lessons. Any one can learn. Our wonderful, new method (patented) makes this possible. Endorsed by musicians everywhere. Write for our FREE offer." Or the "Getem School of Music" advertises as follows: "A FREE OUTFIT, worth \$50.00, will be given on any instrument to all new pupils enrolling this month, for 40 lessons at 50 cents a lesson." These schemes, and many more like them, are used, but not the same scheme on all the different classes of people, and not any one class of people are immune from the schemes of these promoters. The higher the trickster desires to represent himself in the profession, and the better the clientele desired, the more of personality, finesse and diplomacy, is demanded and employed. And so on down to the crudest of methods. The High Brow tricksters put on a "bold front," and "bluffs" solely as a means to "cover" or "hide all or some lack of knowledge or training in themselves.

At present COMMERCIALIZING the "Art of Teaching" is a condemned crime that some day must and will be eliminated.

Many students wake up in time. Others never, unless when it's too late. Truly on the surface it would seem there must be one born every minute. But—ARE YOU ONE?

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Department for Singers

Throat Troubles of the Singer

By Carl Easton Williams

WHAT vocalist has not experienced the trying difficulty of "being in poor voice?" Who has not shared the uncertainty and anxiety, before a public appearance, as to being at one's best? What would not any singer do or give to make sure of it? But is it a matter within one's power of control?

It is a fundamental part of my philosophy of life that no one has any business to be at anything less than his very best, physically or mentally, so far as he is able to determine his condition. And where the singer or speaker is concerned, good voice is largely a matter of physical condition. The human body is an organ, both in a musical and in a physiological sense. When its various parts lack "tone," physically, depend upon it that there will be impaired musical tone. But when the entire physical structure is properly toned up you can expect the very best from your voice. This point is, I believe, indisputable. For this reason, general physical training will in many cases work wonders for the voice. The very best singers are usually persons of good physique.

Apart from strains of the voice, requiring rest of the vocal chords, the throat troubles of speakers and singers are chiefly catarrhal in origin. We all know what a cold, either in head or throat, will do to the voice. The problem is to secure freedom from colds and catarrh. And this is a matter of pure blood and circulation.

The question of good circulation is paramount. Catarrh is largely a matter of congestion, and for this reason general bodily warmth is an important factor. The simplest and yet truest test of this is warmth of hands and feet. Warm extremities mean an equalized circulation. If you have been having much trouble with catarrh, you will soon see a difference if you make it a point to keep hands and feet warm at all times. In this, one should not depend too much upon external heat. Accomplish it, if possible, through sufficient activity and good circulation, but do keep the extremities warm by whatever means. In cold weather, special protection for ankles and wrists is if anything more important than extra coverings of feet and hands. Tight shoes, through interfering with the circulation, are frequently the cause of cold feet.

At all events, see that you are thoroughly warm before attempting to sing. You have perhaps noticed the clear and pure quality of your voice immediately after that hot bath? Also you have noted how your voice improves after "warming up" through singing for a little while. But you can warm up some other way. The effect upon the voice of accelerated circulation through active muscular exer-

cise will surprise you. If it is convenient to take a little fairly vigorous exercise, body bending, rope skipping, dancing, stationary run or what not, breathing only through the nose, a short time before being called upon to sing, it will pay you. It is worth trying.

Probably the next most important essential to good voice is an empty stomach. Most professional singers know that good work is impossible immediately after eating. You can do so very much better from five to eight hours after, with the stomach completely empty. Not only does the crowding of the diaphragm, through a full stomach, prevent good breath control, but the voice seems less clear for other reasons. The digestive system is naturally congested, and there seems to be a more viscid condition of the blood generally, affecting the voice, which may sound slightly "thick" or "foggy." Water drinking tends to relieve this. Adjust your meal hours. Too many of us are slaves to the tradition of three meals a day. In many cases the two-meal plan is better. In any event, try to sing in an exceedingly "empty" condition. Full stomach, empty voice, and—well, say it for yourself.

Now, the one best immediate means of relieving catarrh, and also the one most effectual aid to the voice, as I am convinced, is hot-water drinking. You have heard of that before as a remedy for stomach trouble. And it's all right. But as a treatment for the voice it is almost incomparable. One trouble is that those who try it, for whatever purpose, usually do not imbibe enough. One cup is not sufficient. One can assimilate more water hot than cold; it is absorbed more quickly—soaks in better. Try one cup every five minutes—not too hot—and you can hold more than a little. It has a marked constitutional benefit. It influences the circulation greatly, flushing out the blood vessels, promotes glandular secretions, and has a tonic effect generally. If your voice is not right, free hot-water drinking will do much to clear it by evening. And it may keep you from being "in hot water" when your voice breaks—or something.

Aside from the general effect of the hot water, it has a good local effect upon the throat as you drink it. And if you use gargles for the local treatment of the throat, you will secure better results if you use them fairly hot. The cleansing effect is better accomplished, and the local circulation is improved. A bicarbonate of soda solution or even hot salt water may be beneficial. However, singing teachers and other writers will urge enough about "throat remedies." The present purpose is to emphasize the value of constitutional measures, such as are ordinarily neglected.

The Pillars of the Art of Singing Beautiful

By S. Camillo Engel

ANTONIO BENELLI (see Grove's Dictionary) says: "Si ponghi tutta la diligenza per fare uscire la voce limpida e grata, e sopra tutto immune dai difetti di naso e gola." Translated: "Apply yourself with all possible diligenza to have the voice issue with limpidity and grateful to the ear, and above all free from the nasal and guttural effects."

Perfect "voice-formation" is the skill with which one is capable to emit the voice without any objectionable character, like: guttural, throaty, nasal or tremulous, attaching to it. On the other hand, perfect "tone-formation" is the ability to impart to the tone of the voice that color which the sense of the word or phrase, to be sung, demands.

Through the susceptibility of the tone to receive impressions, the voice called upon to convey love, hatred, rage, jealousy, contempt, etc., must readily lend itself—and that in a convincing manner—to the expression of any of these emotions, without overstepping the boundary of the artistically beautiful.

If tone-formation is not mastered, the result will be monotonous, even if the voice-emission itself is without reproach. Good singing is not always beautiful singing. Conversely, voice-formation may fall short of the ideal and yet the tone itself be under the command of the singer. Without being artistically perfect, the result in this case is more satisfactory than in the former.

What Bonelli means by limpidity of the voice is: That it must impress the hearer of being elastic, and capable of expansion. It must reveal perfection of the vibrations causing it and not convey to the auditor the operation of the parts that produce it, its machinery so to speak. It must issue from the mouth as the result of a perfect mechanism, as the effect of the smoothest possible co-operation of all the parts concerned in its production.

Voice-formation precedes tone-formation and both must be conquered before the student can successfully cope with even the simplest song.

How, the reader may ask, can perfect voice- and tone-formation be acquired? Through consummate government of the tongue, that of the parts of the pharyngeal and oral cavity, and perfect breath-control.

Although breath-control has been spoken of, read of, heard of ad infinitum, its acquisition is accomplished by but few. It cannot be acquired by merely going through a set of breathing exercises. They are, without doubt, necessary and will lay the foundation to it; but they are not all. The singer can only then claim to have control over his breath when he can pass in and out of his lungs unheeded and unobserved and when he can finish his phrases with as round and full a tone-quality as he starts them, and that, even if he had no more than a thirty-second rest to renew his breath in.

The Use of the Falsetto.

Have you noticed how many singers, now before the public, resort to the falsetto in the upper region of the voice instead of using the real head-voice? They do it because they have no breath-control. They can only sing their high notes either very loud, requiring a full air-blast (quite inimical for the head-voice formation) or use the falsetto, which compares to the true head-voice as a bad counterfeit coin does to the good one. Only he can sing the head-tones who knows how to "filare il fiato," as the Italians call it, i. e., spin out the breath. Because in order not to disturb a certain physiological aspect of the glottis, indispensable for the formation of the head-tones, one can only succeed with them if one is able to employ a dense but small quantity of air.

To put it concisely, breath-control means, constant and unnoticeable replenishing of lungs; the skill of finishing the phrases with ease, conveying the impression that one has a reserve of breath; and the ability to emit true head-tones. He who constantly works for an ideal, cannot fail to attain it. Consequently the ideal tone-quality is within reach of everybody, no matter how small the voice be. It is needless to say—although many believe in and admire a big voice—that beauty of voice does not depend upon bulk.

In connection with this statement I feel that I must narrate the following anecdote, which is by no means fiction. A certain man whose youth was spent in anything but refined surroundings, and who, moreover, showed a decided disinclination to books, devoting all his time to the making of a fortune, found his efforts rewarded and himself rich. He was a big house, the handsomest woman for a wife, and pictures. Going into a leading picture gallery he was shown a copy of a great master covering a large canvas and a small "Meissson." The price of the first one was \$400, that of the second \$4,000. Knowing full well the value of a dollar, but nothing else, he exclaimed: "You don't expect me to pay \$4,000 for a small picture, if I can get a big one for \$400, do you?" and went and bought the copy.

Don't Blame the Tongue.

Whether the tone be guttural, throaty or nasal, in the majority of cases the tongue must be blamed for it. There are standards in every language like the "a" for instance, or the "e," the proper articulation of which requires the contact between the base of the tongue and the palate. With other sounds, however, the same juxtaposition of these two organs is unnatural, investing them with a quality that smacks of the palate and is commonly known as guttural.

If the tongue-root balls, becoming rigid, and presses upon the larynx, preventing the freedom of its movement, the resulting sounds will have a throaty qual-

ity. The good tone requires the resonance of both the nasal and oral cavity. The exclusion from either the one or the other causes the tone to be nasal. If the palatine arches approach each other too closely, the soft palate drops to meet the rising base of the tongue, the resonance of the oral cavity is excluded, and the sound-waves travel through the nasal cavities only. On the other hand, if the soft palate is drawn up too high, it will, bearing against the posterior nares, close up the nasal cavities and force the sound-waves to issue through the mouth alone. Either of these adjustments is false and causes the nasal quality of the tone. The second of the conditions described prevails when the high tones are nasal, the first are in force if the low tones are tainted.

What then is the student, who aims to acquire perfect voice-formation, to do to avoid the many pitfalls? He must learn

to control his tongue, root and all, by suitable exercises, and must see to it that the soft walls of the pharyngeal and oral cavities retain their elasticity, or acquire it. All conscious or unconscious physical adjustment of the body, accompanying tone-emission, must be taboed, as the body is supposed to remain in an elastic, ever-ready responsive condition.

There are certain phenomena which cannot be described, but which the serious student will not fail to notice in time. I could say, for instance, if singing feels to be easy, to be spontaneous, the voice emission is good. But in my experience so many of my students have said: "Oh, it feels so easy!" and yet to my eye and ear it was just the contrary.

Have the ideal constantly before your mind; be untiring in your endeavor to perfect and to refine and you are bound to reap the fruit of your labor to become master of the Art of Singing Beautiful.

My Creed

THIS following is my creed, my vocal creed. It is my creed because I know it to be true. I know it by experience, by practical personal experience.

I BELIEVE

THAT—artistic tone, beautiful tone, is the result of conditions that are in nature, conditions demanded by nature.

THAT—true conditions are the direct result of form and adjustment, form of the resonant cavities and adjustment of the instrument, the larynx.

THAT—form and adjustment to be right must be automatic, the result of a correct use of a perfectly trained body.

THAT—all singers have to begin with, greater strength in the drive, the motor power, than in resistance the controlling power.

THAT—the correct training of the body lies in equalizing the two physical forces, motor power and control.

THAT—in proportion as the control is not equal to the drive, the singer is compelled to use throat muscles to equalize the two forces.

THAT—when the two forces are equalized and secure automatic form and adjustment, approximation of the breath bands and inflation of the cavities.

THAT—when the breath bands approximate we have secured the true point of resistance of control, automatic breath control.

THAT—when the breath bands approximate we have secured absolute freedom of voice and correct reinforcement of tone.

The Speaking and Singing Voice

By Dr. Herbert Sanders

Four important points are to be observed in the formation of the perfect speaking (or singing) voice. The first is quality. A cause of the bad quality of speech is that many pitch their voices too high or too low. The result is fatigue of the voice, showing itself in an unresponsive, hard tone. Experiment a little when you are alone, and try and find out the easiest pitch of your voice; this new pitch will result in a better quality of the voice, and try and find out the quality, listen for the inflection, i. e., the rising and falling of the voice. People

generally have a habit of speaking with too much sameness of pitch. Liza Lehmann attributes the undesirable "break" in many voices to this common tendency and the available evidence appears to verify the truth of her statement. High voice is a health-exercise of the lungs; it pays its contribution to a livelier mind and a more supple physique. In doing so, it must of necessity improve the voice in its serious aspect. A good hearty laugh is an excellent lesson in voice-production to a watchful observer.



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Department for Organists

Modern Organ Pedalling

By Edward Hardy, L. R. A. M., A. R. C. O.

MODERN system of fingering on the pianoforte is universal. There is nothing known about the subject in the Continental conservatories that is not known here. This is largely due to the fact that pianoforte literature—both studies and pieces—is thoroughly classified, can be obtained in numerous editions, and all edited (and fingered) by very capable experts. This has been going on for a number of years; but this very great educational influence has not only very recently begun to show itself in organ literature and that chiefly with Bach.

In one edition the improvement consisted of laying out the parts so that the eye could follow them with greater ease. (See Best's Ed.) In another the editors have made the parts easier for the hands to execute, (See Bridge & Higgs), but very few of them (with the possible exception of the Best-Hull Ed.) have helped in any way to make easier the pedal parts by exhibiting modern tendencies in "footing" them.

A very large percentage of organists do no practicing of pedal scales and similar exercises, once they are passed their Tutor book, and their thought and system of pedalling is founded on that, and though they may learn to execute more difficult passages than are to be found in their Tutor book their system and their view of the matter of pedalling is still that of the elementary stages. In *The Etude* for May, 1916, I wrote an article on "Touch in Organ Pedalling." I mention it here because the modern conception of "touch" was the beginning of the modern footing. Let us compare the *modus operandi* of the two organists:

When the Reed Organ Player Studies Piano

By Charles W. Landon

THE player of a reed organ desires to hear a well connected bass; he therefore crawls from one key to another and rarely lifts his hands from them during a piece.

When the reed organ pupil begins the study of the piano, he has much to overcome. He sometimes presses down the piano keys so slowly that they are silent, much to his surprise. This is especially the case when he takes a key that he is not entirely sure is correct. He plays without accents, and there is a lack of expression in his early efforts at the piano. He feels that he is taking a needless risk to lift his hands while sustaining tones with the piano pedal. His entire ideas of dynamic have to be made over, and his mind weaned from the knee-swell and blowing-pedals of the organ to the expressive touch and the idiomatic use of the damper-pedal of the piano.

The piano keyboard is about a third longer than that of the organ, and he has to look out for his bearings. The tones, too, die away so quickly even when he holds down the keys, and this astonishes and annoys him; the piano is for livelier playing.

The teacher needs to take all the fore-

The Average
Sits fairly high. Uses the toe chiefly with a decided action (from 2 to 4 inches). Never uses the heel alone, always in connection with a toe note before or after.

The Modern
Sits low. Uses the toe with the smallest amount of action, the toe never rising from the key more than half an inch. Uses the heels alone both for isolated notes and for successive notes. The heel is used as much as the toe.

At first glance this does not seem such a great difference between the two, but the net result in execution is considerable. First, the modern sits low because he uses his heel as much as the toe; second, owing to his conception of touch his toe and heel action is reduced to the smallest amount possible, resulting in economy of movement and greater speed; third, the use of the heel alone frequently clarifies the system of footing and economizes movement; fourth, he finds greater security in finding the right note (when isolated) by playing with the heel.

[Note.—The word "heel" is in italics because I don't suggest that every reader can at once try it and find it successful, because his studies have not advanced him to that point.]

Before going on to the illustrations it may interest the reader to note what Dr. Eaglefield Hull says in his book on organ playing. "A system based chiefly on toeing ignores the great value of the heel, the pedal touch and phrasing than does the toe."

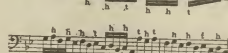
It may be urged that heeling neces-

sitates more use of the knee, but when we admit that the foot should be always resting on the surface of the keys the small measurement of the pedal-key depression will represent the extent of the knee movement, which will not be greater than the amount of the reaction at the knee in toeing. Take the following passage from Bach:



Compare the economy of movement each foot has to make, with the older system of footing it. Chiefly all toes.

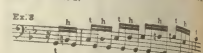
Again:



This passage in conjunction with the manual part is not easy, but with this footing the feet can do their part so quietly, easily, and pleasantly, the footing being so logical, that the passage is robbed of half its terrors.

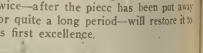
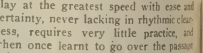
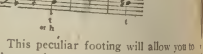
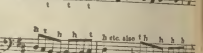
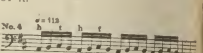
In the modern system the feet travel along one continuous line as much as possible. When the toe is required to press a short note it is already over it. In the

all-toe footing it has to travel backward and forward.



In the above examples many an organist would be loath to use the heel on the notes marked, simply because a note for the tone of the same foot didn't follow immediately.

The following passages as played by virtuosos are very difficult to foot in the general way, in fact impossible (at the speed) if you wish to sustain rhythmic clearness. It would also require a very great deal of practice, and even then you would never feel very sure of it.



Getting Acquainted with the Episcopal Service

By Edwin H. Pierce, F. A. C. O.

MANY otherwise competent and experienced organists who have never had an opportunity to become acquainted with the particular duties of an organist in the Episcopal church, are reluctant to attempt the task, for fear of making blunders, and are disposed to pass by opportunities which otherwise would be deemed most attractive. Others, overconfident, do attempt it, when opportunity offers, but commit various blunders, through ignorance or inadvertence, which are equally embarrassing to themselves and disconcerting to the worshippers. The object of this little article is to give a few helpful hints to those who are engaged for the first time in the work of an Episcopal organist, enabling them as far as may be, to avoid pitfalls which might stand in the way of success.

Authority of the Rector

The rector of a parish has absolute and ultimate authority in all matters pertaining to the details of the church music, even when there is a music committee, although he will usually allow wide freedom and discretion to an organist experienced in the service, it is well to consult his wishes in any matter of doubt, and to follow his orders without question.

Some rectors leave the organist to choose the hymns, but even when this is the case, it would be safer for the beginner to ask the rector to choose them, as they are to be considered with regard to fitness for the season of the "church year." Where a hymn is provided with two or more tunes in the book, the rector expresses no preference, the organist should keep her hat on when in the channel. The clerk commonly buttons down to the foot, but an organist usually finds it best to leave several if the lower buttons unbent, for convenience in pedaling.

As to Tempo

The tempo of hymns, except the most solemn, is commonly very brisk, compared to that met with in most denominations. This notwithstanding the fact that many of them are written with half and whole notes in place of the more usual quarters and halves, thus giving a deceptive appearance of slowness to one not familiar with them. Incidentally we would remark that it is necessary to pick up the responses with great promptness, anything like delay or indecision on the part of the organist or choir being liable to severe criticism.

There are three principal services in use, the Communion Service, Morning Prayer, and Evening Prayer. Besides these is the Litany, which, when used is generally placed after the "Prayer for the

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President of the United States," in the order for Morning Prayer, and is commonly preceded by one verse of a Litany hymn. In some parishes the first part of the communion service, known as the "Ante-Communion" is sometimes used in connection with Morning Prayer, but this custom is dying out, in favor of more frequent use of the entire communion service.

After the first scripture lesson, at Morning Prayer, follows the Te Deum, the most important and elaborate of canticles. The prayer-book also gives the Benedictus as an optional alternate, and it is frequently used in Lent and Advent, but in this and all similar cases of doubt, it will be well to ascertain and follow the local custom. After the second Scripture lesson, one has a choice of the Benedictus or the Jubilate. In some parishes the latter is almost never used, while in others it is quite frequent. At Evening Prayer, the Magnificat is used after the first Scripture lesson, and the Nunc Dimittis after the second. The canticles offered as substitutes for these are scarcely ever used.

The reading (or in some places the chanting) of the Psalms is preceded at morning prayer by chanting of the Venite, the same music being commonly used for the Gloria which follows each psalm. When a Sunday falls on the nineteenth of the month, however, the Venite is omitted, because the first psalm on that day is practically the same thing as the Venite.

How to Wear the Robes

The organist, like the choir, is commonly vested, the robes consisting of a black cassock and a white cotta. In the case of women, some kind of a cap, (either mortar-board or toque.) A certain custom governs the wearing of the robes. Should the organist or a member of the choir go into the church on a mere errand, such as to distribute music or to post hymn numbers, he should wear the cassock, but not the cotta, the latter being sacred to the actual singing of the service. A woman or girl must always wear her cap on entering the church, regardless as to purpose of her being there. If the choir is not robed, as for instance, at rehearsals, she should keep her hat on when in the channel. The clerk commonly buttons down to the foot, but an organist usually finds it best to leave several if the lower buttons unbent, for convenience in pedaling.

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Processionals and Recessionals

The accompaniment of the processional and recessional hymns is by no means an easy thing to do well, even for the experienced. We recommend the beginner to practice them at the rehearsal with the choir actually marching in and out exactly as they are to do on Sunday. The hymn should be played over at the exact tempo and reasonably loud, before the choir start. While the choir is outside, they may be accompanied by a light but incisive combination on the swell manual, giving them more organ when well inside the church. At the recessional, it is the usual custom to end the hymn at the close of a verse, as soon as the choir has all passed outside, but in some places they use the whole hymn, regardless. In case a hymn proves unexpectedly too short for the processional or recessional, the choir simply begin again at the first verse as if nothing had happened, and use as many verses as may be needed.

[Programs and Hymn-boards

It is usual to have a number of programs, commonly made out on printed blanks, for each service, for the use of the choir and organist. Sometimes it is the duty of the organist to prepare these, but more often there is some member of the choir who is glad to act as his secretary and relieve him of the task. In either case, he should make sure that it is properly attended to. The same remark applies to placing the numbers which announce the hymns, on the boards provided for the same.

The Church Year

In order to choose anthems and hymns intelligently, one must become familiar with the seasons of the Church year. All Christian churches pay some regard to Christmas and Easter, and there are but few intelligent persons who are not acquainted, theoretically, at least, with the penitential mood of Lent, but in the Episcopal church, every Sunday has its appropriate mood and particular teaching, which an organist should regard in the choice of his prelude and postlude as well as his anthems. On many days this character is not strongly enough marked to demand imperatively any certain style of music, but nevertheless a knowledge of it will serve as a guide and aid to the imagination.

Restrictions As to Words of Anthems

The laws of the church allow for use in anthems and solos, only the following:—

1. Words from the Bible.
2. Words from the Prayer-Book.
3. Words from the standard Hymnal of the Church.

This rules out, possibly, a few good and otherwise appropriate pieces, but it is an excellent thing in general, as it shuts out much doggerel and trash. Exceptions are sometimes allowed by special permission of the bishop, obtained through the rector, but there is seldom occasion to go to that trouble, particularly as the



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